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RAGHUVAMS'AM—CANTO VI

T. K.

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श्रीकालिदास-प्रणीते

रघुवंशे महाकाव्ये

षष्ठस्सर्गः

With Introduction,
English Translation, Kannada word-meaning, Notes, &c.,
by

VIDYĀRATNA, PANDIT S. RANGACHAR, M.A.

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कालिदासगिरां सारं कालिदासः सरस्वती ।
चतुर्मुखोऽथवा साक्षात् विदुर्नान्ये तु मादृशाः ॥

The in-most meaning of Kālidāsa's words, Kālidāsa and the Goddess of learning know. Or, the very Creator (alone) knows; not at all others like myself.

—MALLINĀTHA (the commentator on Kālidāsa's Kāvyas)

ಕಾಳಿದಾಸನ ಮಾತುಗಳ ಸಾರವನ್ನು ಕಾಳಿದಾಸ ಮತ್ತು ಸರಸ್ವತಿ ಬಲ್ಲರು.
ಅಥವಾ ಸಾಕ್ಷಾತ್ ಬ್ರಹ್ಮ (ಮಾತ್ರ) ಬಲ್ಲ; ನನ್ನಂತಹ ಇತರರಲ್ಲ.

— (ಕಾಳಿದಾಸನ ಕಾವ್ಯಗಳ ವ್ಯಾಖ್ಯಾನಕಾರ) ಮಲ್ಲಿನಾಥ

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INTRODUCTION

PRELIMINARY

In Sanskrit, any literary composition is generally called KĀVYA. This Kāvya is of two kinds,— DṚS'YA and S'RAVYA. The 'seeable' literary writings such as the drama belong to the former group, while the 'hearable' ones comprising of GADYA (prose), PADYA (poetry) and the CAMPŪ (prose interspersed with poetry) belong to the latter. The Padya or metrical composition again is of two kinds in accordance with its length — MAHĀKĀVYAS (long poems) and KHAṆDAKĀVYAS (short poems). Kālidāsa's Meghadūta is a khaṇdakāvya, while his Raghuvams'a is a mahākāvya.

THE MAHĀKĀVYA

A Mahākāvya must consist of not less then eight and not more than thirty cantos. The Stanzas in each canto may range between thirty and two hundred. The poem may deal with the life of a single hero or with the account of a whole race of kings. The verses in any canto must be of a uniform metre which may be altered at the end of the canto. The close of every canto must suggest the subject matter of the succeeding one. S'ṚṄGĀRA, VĪRA or S'ĀNTA should be the predominant sentiment in the poem whose object must be the attainment of the four Puruṣārthas, namely, DHARMA, ARTHA, KĀMA and MOKṢA. The poem ought to be embellished with abundant figures of speech. It ought to contain descriptions of cities, seas, mountains, seasons, the rise of the sun and the moon, gardens, water-sport, drinking, love-sport,

festivities, separation of lovers, marriages, birth of a son, counsels, the mission of ambassadors and the victories of war-lords. Such a KĀVYA, it is stated, will live to eternity.

KĀLIDĀSA

KĀLIDĀSA'S DATE

It is a pity that nothing can be stated with definiteness about the life or date of Kālidāsa. The several accounts of his life that we have are all legends and unreliable stories. Regarding his date we are only in the region of conjecture and no more. Several theories have been advanced by eminent scholars of both West and East, to determine the date of Kālidāsa, but none of them has merited undisputed acceptance. These theories assign Kālidāsa to different periods between the 8th cent· B.C. and 11th cent. A.D.[1]

In most of these theories we find that the theorists are particular of associating their views with some Vikramāditya or other as Kālidāsa's patron, not being able to set aside the tradition that he enjoyed the patronage of Vikramāditya[2]. It is not unlikely that Kālidāsa has paid his tribute to this patron of his in the title of his play Vikramorvas'iyam. But as there have been several Vikramādityas, this tradition by itself does not help us to fix the date of Kālidāsa. One King Vikramāditya started the era known after him, which commences from 57 B.C. A good many scholars are inclined to think that this king was our poet's patron. In support of this view, it is pointed out that the law of inheritence as detailed in the S'ākuntalam Act VI, that the property of a person who died childless would go to the king, was current in or about the 1st cent· B.C. Moreover, the Bauddha poet As'vaghoṣa (beginning of the 2nd cent.A.D.) has, in all likelihood, borrowed his ideas from Kālidāsa, as the latter has been recognised as an original poet borrowing his subjects only from ancient authors like Vālmīki. These tend to show that Kālidāsa might have lived in the first cent. B.C. So, this may be taken as the upper limit for Kālidāsa's date.

1. For details see our 'Outlines of the History of Classical Sanskrit Literature' 1964 Edition.

2. धन्वन्तरि-क्षपणक+अमरसिंह-शङ्कु-वेतालभट्टघटकर्पर-कालिदासाः ।
ख्यातो वराहमिहिरो नृपतेः सभायां रत्नानि वै वररुचिर्नव विक्रमस्य ॥

To fix the lower limit for the date of Kālidāsa, we have some reliable grounds. The Buddhagayā inscription dated 472 A.D. of Mahānāman mentions Kālidāsa's name. Vatsabhatti's (Mandassor) inscription dated 473 A.D. betrays the influence of the Meghasandes'a of Kālidāsa. Bāṇa (c 600 A.D.) refers to Kālidāsa in the introductory verse no. 16 of his Harṣacarita. The Aihole inscription of 634 A.D. clearly mentions Kālidāsa's name along with Bhāravi's. Daṇḍin again refers to Kālidāsa in his Avantisundarīkathā. From these evidences, we may safely conclude that Kālidāsa must have lived before the middle of the 5th century A.D. at the latest.

The two limits mentioned above are, at present, generally accepted. The period thus arrived at, viz , 56 B.C. to 450 A.D. (5 centuries), is no

doubt too long. But, in the absence of very reliable evidences, assigning Kālidāsa to any particular date or century would only be conjectural.

KĀLIDĀSA'S LIFE

There is a legend according to which Kālidāsa was an illiterate, but was somehow married to an obstinate princess who abandoned him finding that he had no education at all. Thereupon he devoted himself to the worship of Kālī who blessed him with literacy and poesy. Thus he became a KĀLI-DĀSA[3] and returned to his wife who put him the question ASTI KAS'CIT VĀGARTHAH?, in reply to which it is stated that he repeated the same words in the same order but in the affirmative, and that he later composed the three Kāvyas—1. KUMĀRASAMBHAVA, 2. MEGHADŪTA and 3. RAGHUVAMS'A, with each one of those words at the commencement of the first verses of them respectively.

There is also a tradition that the poet's parents, who were childless for a long time,

3. It is more likely that he devoted himself to the worship of Mahākāla of Ujjain, by whose grace he secured an able *Guru* who made him learned. In recognition of this grace of Mahākāla, he must have adopted the pen-name Mahākāladāsa or simply Kāla-dāsa, which, at the hands of later scribes became Kāli-dāsa, *Kāla's* name being not so very popular as *Kālī's*. This close association of Kālidāsa with Ujjaini and the Mahākāla (S'iva) temple accounts for his glorious description of the city, the temple of Mahākāla, the worship there etc., in the Meghasandes'a I 35-39. There is a reference to this Mahākāla even in Raghuvams'am VI 34.

named their son Kāli-dāsa, as he was born by the grace of Kālī whom they worshipped with devotion.

We can gather some information about Kālidāsa's life from his own writings. His repeated reference to Ujjain indicates that he must have spent at least a part of his life in that city. His dwelling upon the charms of that city in his Meghadūtam makes it clear that he loved it much. His description of the *Tour* about the whole of India and even into the regions beyond the borders of India in the Raghuvams'am, makes any one believe that Kālidāsa himself must have made such a grand tour. Mountains seem to have impressed him deeply. As acutely observed by a critic, he is the only Sanskrit poet who has described a certain flower (the saffron) which is exclusively Kashmirian.

There can be no doubt that Kālidāsa had extensive education and that he had mastered rhetoric, dramatic theory, and the science of grammar the chief of all sciences. He seems to have had besides the knowledge of Law and Astronomy, proficiency in the profound and subtle systems of philosophy. If his Kumārasambhava is S'ivaistic, his Raghuvams'a is Viṣṇuite. If the hymn to Viṣṇu in the latter work is expressing Vedantic monism, the hymn to Brahma in the former expresses the dualism of the Sāṅkhyas. The Buddhistic and Yoga doctrines are all mentioned here and there. Therefore we may observe that in matters of religion and philosophy, Kālidāsa was of an unbiassed mind.

KĀLIDĀSA'S WORKS

More than forty works are attributed to Kālidāsa; but critics acknowledge only seven of them as his. Those works are—

1-3. Three dramas— 1. Mālavikāgnimitram
2. Vikramorvas'iyam
3. Abhijñāna S'ākuntalam

4-5. Two Mahakavyas— 1. Raghuvams'am and
2. Kumārasambhavam

6-7. Two Khandakavyas— 1. Meghadūtam and
2. Ṛtusamhāram

THE RAGHUVAMS'AM

It is obvious that Kālidāsa studied the Rāmāyaṇa even in his boyhood. In his times, it is probable, that every beginner of Sanskrit was made to study the Rāmāyaṇa. One conspicuous thing in the Rāmāyaṇa is that Rāma alone is repeatedly called Rāghava, neither his father nor his brothers although they all hail from the race of Raghu. But, the Rāmāyaṇa itself does not mention any greatness of Raghu justifying the race of Iksvāku being known in later times as Raghu's race. Nor does it point out how Rāma alone is to be singled out as a worthy successor of Raghu in that line of kings who were all really great and endowed with ideal qualities.[4] This point must have

4. सोऽहमाजन्मशुद्धानामाफलोदयकर्मणाम् ।
आसमुद्रक्षितीशानामानाकरथवर्त्मनाम् ॥५॥ Raghuvams'a I
यथाविधिहुताग्नीनां यथाकामार्चितार्थिनाम् ।
यथापराधदण्डानां यथाकालप्रबोधिनाम् ॥६॥

engaged the mind of our poet even as a student and prompted him to produce his immortal kāvya Raghuvams'a. It is worth noting that Kālidāsa also has employed the term 'RĀGHAVA' only to denote Rāma and not the others.[5]

One would naturally feel that the source of information relating to these kings is the Rāmāyana. But a perusal of the work will reveal that it contains only a long list of mere names of the kings of the solar race and no more.[6] Kālidāsa does not adhere even to this list. He begins his account only with Dilipa, the father of Raghu, and presents a geneology which agrees with the one given by Bhāsa in his Pratimānātaka. Thus, in between Dilipa, Raghu, Aja and Das'aratha[7], several

त्यागाय संभृतार्थानां सत्याय मितभाषिणाम् ।
यशसे विजिगीषूणां प्रजायै गृहमेधिनाम् ॥७॥
शैशवेऽभ्यस्तविद्यानां यौवने विषयैषिणाम् ।
वार्द्धके मुनिवृत्तीनां योगेनान्ते तनुत्यजाम् ॥८॥
रघूणामन्वयं वक्ष्ये तनुवाग्विभवोऽपि सन् ।
तद्गुणैः कर्णमागत्य चापलाय प्रचोदितः ॥९॥

5. According to Kālidāsa, Raghu was born when five planets were in exaltation—

ग्रहैस्ततः पञ्चभिरुच्चसंश्रयैरसूर्यगैः सूचितभाग्यसंपदम् ।
असूत पुत्रं समये शचीसमा त्रिसाधना शक्तिरिवार्थमक्षयम् ॥

No mention is made by Kālidāsa about the planetory positions at Rāma's birth.

6. See Rāmāyaṇa, Bālakāṇḍa, Chapter 70, stanzas 20-45.

7. This order is found in the Pādmapurāṇa. There is a view that the Pātālakhaṇḍa of the Bengali recension of the

kings mentioned in the [8]Rāmāyaṇa have been dropped by Kālidāsa, as his main intention was to stress on Raghu's exceptional greatness, and to show that, although his line was a glorious one, Rāma alone was the next king in that line, worthy of his great ancestor Raghu.

The Raghuvams'a is a mahākāvya in 19 cantos, a brief analysis of which is as follows—

I-II, King Dilīpa is childless and, on the advice of Vasiṣtha, propitiates the celestial cow Nandinī. After some time the queen becomes ENCIENTE.

III-IV Raghu is born, educated, married and installed on the throne. He conquers the whole earth and performs many glorious deeds and a Vis'vajit sacrifice, during which he spends all his wealth to the last pie.

V Aja is born and grows to a marriageable age.

Pādmapurāṇa is the source from which Kālidasa has drawn his material for the Raghuvaṁs'a. See Haradatta Sarma's 'Kālidāsa and Pādmapurāṇa'.

8. Compare Rāmāyaṇa, Bālakāṇḍa, Chap. 70, st. 39-43.

दिलीपोंशुमतः पुत्रो दिलीपस्य भगीरथः ।
भगीरथात्ककुत्स्थोऽभूत्ककुत्स्थस्य रघुस्सुतः ॥
रघोऽस्तु पुत्रस्तेजस्वी प्रवृद्धः पुरुषादकः ।
कल्माषपादो ह्यभवत्तस्माज्जातश्च शङ्खणः ॥
सुदर्शनः शङ्खणस्य अग्निवर्णः सुदर्शनात् ।
शीघ्रगस्त्वग्निवर्णस्य शीघ्रगस्य मरुः सुतः ॥
मरोः प्रशुश्रुकस्त्वासीदम्बरीषः प्रशुश्रुकात् ।
अम्बरीषस्य पुत्रोऽभून्नहुषः पृथिवीपतिः ॥
नहुषस्य ययातिश्च नाभागस्तु ययातिजः ।
नाभागस्य बभूवाजः अजाद्दशरथोऽभवत् ॥

VI Aja goes as a suitor tot he SVAYAMVARA of Indumatī who chooses him as her husband.

VII-VIII Aja is married and installed as king. Indumatī dies suddenly and Aja's lamentations are highly pathetic. He departs from this world when his son Das'aratha grows of age.

IX. Das'aratha is cursed by a sage to suffer 'पुत्रशोक'.

X. Gods appeal to Viṣṇu to destroy the demon Rāvaṇa. Four sons are born to Das'aratha.

XI. While guarding the sacrifice of Vis'vāmitra, Rama and Lakṣmaṇa kill Tāṭaka and others. Rāma and his brothers are married. Rāma vanquishes Paras'urāma, the Brahmin warrior.

XII. Rāma is exiled. Das'aratha dies, and Sītā is abducted by Rāvaṇa who is later killed by Rāma in a momentous fight.

XIII. Rāma flies back with Sītā, Lakṣmaṇa and all friends to Ayodhyā in the aerial car Puṣpaka and is received by Bharata.

XIV. Rāma becomes king and his glorious reign begins. In course of time Sītā becomes pregnant and is anxious to visit the penance groves once again. By about the same time, news is brought to him that people are talking ill of him for having accepted Sītā as his queen in spite of her having lived in Rāvaṇa's palace for some time. This makes him feel that he must abandon Sītā, although he was quite aware of her innocence. Hence, he orders Lakṣmaṇa to take Sītā to the forest and leave her at Vālmiki's hermitage. Lakṣmaṇa carries out the order. Vālmīki, finding Sīta in a forlorn state in the forest gives her shelter in his own hermitage.

XV. Sītā delivers twin boys. Rāma prepares to perform an As'vamedha. The horse is let loose but haltered

by Sītā's sons Lava and Kus'a. Rama comes to fight. But Vālmīki presents Sītā who establishes her chastity by a terrible ordeal which silences all scandal and she is taken back by her husband. There is a curious dialogue between Death and Rāma. Rāma ascends to heaven.

XVI. Kus'a becomes king and restores Ayodhyā to its former splendour. He marries Kumudvatī, a serpent damsel.

XVII. Kus'a has a son Atithi. He becomes king when Kus'a is killed in a battle with a giant.

XVIII. A list of the successors of Atithi.

XIX. Agnivarṇa's reign and his sudden death. His queen becomes the regent on behalf of her unborn child, as she is then an expectant mother.

Here the poem ends abruptly.

निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु ।
प्रीतिर्मधुरसार्द्रासु मञ्जरीष्विव जायते ॥

"Where find a soul that does not thrill
In Kālidāsa's verse to meet
The smooth inevitable lines
Like blossom-clusters, honey sweet?"

—BĀṆA'S HARṢACARITA

॥ श्रीः ॥

श्रीकालिदास-प्रणीते

रघुवंशे महाकाव्ये

षष्ठस्सर्गः

1

स तत्र मञ्चेषु मनोज्ञवेषान् सिंहासनस्थानुपचारवत्सु ।
वैमानिकानां मरुतामपश्यदाकृष्टलीलान्नरलोकपालान्[1] ॥

1. This stanza is read by some thus—
स तत्र मञ्चेषु विमानकल्पेष्वाकल्पसंमूर्च्छितरूपशोभान् ।
सिंहासनस्थान्नृपतीनपश्यत् यूपान् प्रशस्तानिव हैमवेदीन् ॥

There he saw the rulers of the human world in fascinating attire, seated on thrones (installed) over richly decorated platforms, having drawn the charms of celestial beings who moved about in aerial cars.

ಸಃ=ಆ ಅಜನು ತತ್ರ=ಅಲ್ಲಿ ಉಪಚಾರವತ್ಸು=ರಾಜೋಪಚಾರಗಳಿಂದ ಅಣಿಯಾಗಿದ್ದ ಮಂಚೇಷು=ಪರ್ಯಂಕಗಳ ಮೇಲೆ ಸಿಂಹಾಸನಸ್ಥಾನ್=ಸಿಂಹಾಸನಗಳಲ್ಲಿ ಕುಳಿತಿದ್ದ (ಮತ್ತು) ವೈಮಾನಿಕಾನಾಂ=ವಿಮಾನಗಳಲ್ಲಿ ಸಂಚರಿಸುವ ಮರುತಾಂ=ಅಮರರ ಆಕೃಷ್ಟಲೀಲಾನ್=ಶೀವಿಯನ್ನು ಅಳವಡಿಸಿಕೊಂಡಿದ್ದ ನರಲೋಕಪಾಲಾನ್=ಭೂಪಾಲರನ್ನು ಅಪಶ್ಯತ್=ನೋಡಿದನು.

Bhoja, King of the Vidarbhades'a, had arranged for the Svayamvara of his daughter Indumatī. Several princes from different parts of India had come there eager to be wooed by the princess. Aja was one of them. On the day of the Svayamvara, he put on a princely dress and went into

the hall where the function was due to take place. It was a very spacious hall. Beautiful thrones were installed on rows of richly decorated platforms for the princes to sit. There was a wide path in between the rows of the platforms for Indumatī to move from one end to the other with her attendant retinue. On entering into the hall, Aja saw there a number of princes seated on the thrones assigned to them. They looked majestic like gods seated in aerial cars.

तत्र — in that hall where the svayamvara had to take place. मञ्चेषु—on 'daises'. On each of these daises a separate throne was placed for each king. 'सिंहासनस्योपरि सिंहासनं मञ्चकं कथ्यते'—Sumati. उपचारवत्सु— (चित्रादिः) उपचारः विद्यते येषु तेषु; furnished with decorations. सिंहासने तिष्ठन्ति इति सिंहासनस्थाः, तान् —सिंहासनस्थान्। मनोज्ञ (=मनोहर) वेषान् — of charming dress. विमानैः चरन्ति इति वैमानिकाः तेषां — वैमानिकानाम्; विशेषेण मान्ति अस्मिन् or विगतं मानं (उपमा) अस्य इति विमानः। मरुताम्=अमराणाम्। मरुतो पवनामरौ — Amara. आकृष्टा लीला यैः तान्— आकृष्टलीलान्। Obviously मरुताम् आकृष्टलीलान् means आकृष्टमरुल्लीलान्। Kalidāsa has left out मरुतां uncompounded with आकृष्टलीलान् under the provision सापेक्षत्वेऽपि गमकत्वात् समासः as observed by Mallinātha. लीला=graceful appearance. नरलोकं पालयन्ति इति नरलोकपालाः, तान्— नरलोकपालान्, भूपालान्। अपश्यत् is 3rd singular of दृश् (पश्य्) in the Imperfect tense (लङ्) [अपश्यत् - अपश्यताम्- अपश्यन्। अपश्यः-अपश्यतम्-अपश्यत। अपश्यम्-अपश्याव-अपश्याम।] सः नरलोकपालान् अपश्यत् is Active. तेन नरलोकपालाः अदृश्यन्त is Passive. Stanzas 1–84 of this canto are in Upajāti metre.

2

रतेर्गृहीतानुनयेन कामं प्रत्यर्पितस्वाङ्गमिवेश्वरेण।
काकुत्स्थमालोकयतां नृपाणां मनो बभूवेन्दुमतीनिराशम्॥

The minds of the kings looking at KĀKUTSTHA (i.e., Aja), who appeared as Kāma himself,—his corporeal frame being restored to him as it were by S'iva who had accepted the entreaties of Ratī, – lost all hopes of (obtaining) Indumatī.

ರತೇಃ=ಕಾಮನ ಹೆಂಡತಿಯಾದ ರತಿಯ ಗೃಹೀತಾನುನಯೇನ=ಅನುನಯವನ್ನು ಸ್ವೀಕರಿಸಿದ ಈಶ್ವರೇಣ=ಶಿವನಿಂದ ಪ್ರತ್ಯರ್ಪಿತ-ಸ್ವ+ಅಂಗಂ=ಹಿಂದಕ್ಕೆ ಕೊಡಲ್ಪಟ್ಟ ತನ್ನ ಶರೀರವುಳ್ಳ ಕಾಮಂ ಇವ (ಸ್ಥಿತಂ)=ಕಾಮನಂತೆ ಇದ್ದ ಕಾಕುತ್ಸ್ಥಂ=ಅಜನನ್ನು ಆಲೋಕಯತಾಂ=ನೋಡುತ್ತಿದ್ದ ನೃಪಾಣಾಂ=ರಾಜರ ಮನಃ=ಮನಸ್ಸು ಇಂದುಮತೀ-ನಿರಾಶಂ=ವಿದರ್ಭ ರಾಜಕುಮಾರಿಯಾದ ಇಂದುಮತಿಯ ವಿಷಯದಲ್ಲಿ ನಿರಾಶೆಗೊಂಡದ್ದಾಗಿ ಬಭೂವ=ಆಯಿತು.

As Aja entered that hall, all the assembled princes turned their attention towards him. Aja's personality was imposing. He looked like Kāma himself in his corporeal frame. So the princes felt that he alone would be chosen by Indumatī. They lost all hopes of obtaining her. [Kāma's body was reduced to ashes by Sīva, when Kāma attempted to discharge his *Sammohanāstra* on him to make him love Pārvatī. But later on, Ratī, Kāma's wife, won the grace of Sīva through her entreaties and saw that Kāma's body was restored to him.]

रतेः—Rati is the wife of Kāma, the god of love in the Hindu mythology. गृहीतः अनुनयः येन सः, तेन — गृहीतानुनयेन। Here also, as अनुनय goes with रतेः, सापेक्षत्वेऽपि गमकत्वात् समासः as in stanza 1 above. The meaning is गृहीतरत्यनुनयेन; goes with ईश्वरेण। स्वम् अङ्गं स्वाङ्गं; प्रत्यर्पितं स्वाङ्गं यस्मै, तम्—प्रत्यर्पितस्वाङ्गम्; goes with कामम्। ककुदि (on the hump of a bull) तिष्ठति इति ककुत्स्थः; तस्य गोत्रापत्यं पुमान् काकुत्स्थः; तं — काकुत्स्थम्। Kakutstha

is Purañjaya, king of Ayodhyā. In a battle between the gods and demons, Indra assumed the form of a bull. Purañjaya sat on his hump at the advice of Viṣṇu and defeated the demons. Since then, he came to be called ककुत्स्थ and his descendants काकुत्स्थाः । Aja is therefore referred to here by that name. See stanza 71 below. निर्गता आशा यस्मात् तत् —निराशम् । इन्दुमत्यां विषये निराशम् इन्दुमतीनिराशम् । मनः is neuter in gender and declined as मनः- मनसी - मनांसि etc. बभूव is 3rd singular of भू (भव्) 1st conj. Parasmai in the Past perfect (लिट्) [बभूव-बभूवतुः-बभूवुः । बभूविथ-बभूवथुः-बभूव । बभूव-बभूविव -बभूविम ।]

3

वैदर्भनिर्दिष्टमसौ कुमारः क्लृप्तेन सोपानपथेन मञ्चम् ।
शिलाविभङ्गैर्मृगराजशावस्तुङ्गं नगोत्सङ्गमिवारुरोह ॥

The prince (i.e., Aja) ascended the platform pointed out to him by the king of the Vidarbhas by means of a well-constructed flight of steps, as a young one of the lord of beasts goes up the lofty top of a mountain by means of the projecting sections of rocks.

ಅಸೌ=ಈ ಕುಮಾರಃ=ರಾಜಕುಮಾರ (ಅಜನು) ವೈದರ್ಭ-ನಿರ್ದಿಷ್ಟಂ=ವಿದರ್ಭರಾಜನಾದ ಭೋಜನಿಂದ ತೋರಿಸಲ್ಪಟ್ಟ ಮಂಚಂ=ಪರ್ಯಂಕವನ್ನು ಕ್ಲೃಪ್ತೇನ=ಕ್ಲೃಪ್ತವಾಗಿದ್ದ ಸೋಪಾನ-ಪಥೇನ=ಸೋಪಾನ ಮಾರ್ಗದಿಂದ, ಮೃಗರಾಜ-ಪೋತಃ=ಸಿಂಹದ ಮರಿಯು ಶಿಲಾ-ವಿಭಂಗೈಃ=ಶಿಲಾ ಭಂಗಗಳ ಸಹಾಯದಿಂದ ತುಂಗಂ=ಎತ್ತರವಾದ ನಗ+ಉತ್ಸಂಗಂ ಇವ=ಪರ್ವತದ ಅಗ್ರಭಾಗವನ್ನು ಹೇಗೋ ಹಾಗೆ, ಆರುರೋಹ=ಹತ್ತಿದನು.

King Bhoja showed Aja the throne assigned to him. Aja ascended the dais in a majestic manner by means of a flight of well-constructed steps. Aja had the gait of a young lion. Therefore the poet compares here his ascending the elevated dais by means of its steps to a young lion ascending the lofty peak of a mountain by means of the step-like projections of rocks.

वैदर्भेण (by the king of the Vidarbha country) निर्दिष्टं (pointed out)—वैदर्भनिर्दिष्टं; agrees with मञ्चम् । सोपानयुक्तः पन्थाः —सोपानपथः । Note that the word पथिन् at the end of a compound becomes पथ by the rule ऋक्पूरब्धूः पथामानक्षे — Pāṇini 5-4-74. सोपानम् is generally resolved thus — सह विद्यमानः उप (उपरि) आनः (गमनं) अनेन । मृगराजशावः—सिंहपोतः; the young one of a lion. मृगाणां राजा मृगराजः; the word राजन् becomes राजः at the end of a tatpuruṣa compound by the rule राजाहस्सखिभ्यः टच्—Pāṇini 5 - 4 - 91. शिलानां विभङ्गैः — शिलाविभङ्गैः; by the step-like juttings of rocks. न गच्छति इति नगः; नगस्य उत्सङ्गं — नगोत्सङ्गं = शैलाग्रम् । उत्सङ्ग generally means 'lap'. आरुरोह is 3rd singular of रुह् with the upasarga आ in the perfect (लिट्) [आ+रुरोह-रुरुहतुः-रुरुहुः । रुरोहिथ-रुरुहथुः - रुरुह । रुरोह - रुरुहिव - रुरुहिम ।] कुमारः मञ्चम् आरुरोह is in the Active and कुमारेण मञ्चः आरुरुहे is in the Passive voice.

4

परार्ध्यवर्णास्तरणोपपन्नमासेदिवान् रत्नवदासनं सः ।
भूयिष्ठमासीदुपमेयकान्तिर्मयूरपृष्ठाश्रयिणा गुहेन ॥

Seated on a jewelled throne adorned with the tapestry of gorgeous colours, he was of a graceful appearance mostly comparable with Guha riding on (his) peacock's back.

ಪರಾರ್ಧ್ಯ-ವರ್ಣ+ಆಸ್ತರಣ+ಉಪಪನ್ನಂ=ಶ್ರೇಷ್ಠವಾದ (ನೀಲ ಪೀತಾದಿ) ಬಣ್ಣಗಳ ಆಸ್ತರಣಗಳಿಂದ ಕೂಡಿದ್ದ ರತ್ನವತ್=ರತ್ನ ಖಚಿತವಾದ

ಆಸನಂ=ಸಿಂಹಾಸನದಮೇಲೆ ಆಸೇದಿವಾನ್=ಕುಳಿತುಕೊಂಡ ಸಃ=ಆ ಅಜನು, ಮಯೂರ-ಪೃಷ್ಠ+ಆಶ್ರಯಿಣಾ=ನವಿಲಿನ ಬೆನ್ನಿನ ಮೇಲೆ ಕುಳಿತ ಗುಹೇನ=ಸ್ಕಂದನೊಡನೆ ಭೂಯಿಷ್ಠಂ=ವಿಶೇಷವಾಗಿ ಉಪಮೇಯ-ಕಾಂತಿಃ=ಹೋಲಿಸಲು ತಕ್ಕ ಕಾಂತಿಯುಳ್ಳವನಾಗಿ ಆಸೀತ್=ಇದ್ದನು.

Aja sat on the throne and looked highly graceful. The throne was set with jewels and adorned with the tapestry of many gorgeous colours, and therefore was comparable to the back of Skanda's pea-cock which is lovely with different colours. Hence, the poet says, that the grace of Aja seated on that throne was mostly comparable with that of Guha seated on the pea-cock's back.

परार्ध्याः वर्णाः यस्य तत् परार्ध्यवर्णं; परार्ध्यवर्णं च तत् आस्तरणं च परार्ध्यवर्णास्तरणं; तेन उपपन्नं—परार्ध्यवर्णास्तरणोपपन्नम् । परार्ध्याः = श्रेष्ठाः । उपपन्नं=संगतम् । रत्नवत्=रत्नखचितम् । आसेदिवान् is the nominative singular in the masculine of the perfect participle of सद् with आ । It means अधिष्ठितवान् ; goes with सः । मयूरस्य पृष्ठं मयूरपृष्ठं; मयूरपृष्ठम् आश्रयः यस्य, मयूरपृष्ठाश्रयी; तेन— मयूरपृष्ठाश्रयिणा । गुहेन — with Skanda, also called Guha, Kārtikeya, etc. His vehicle is a pea-cock. उपमातुं योग्या कान्तिः यस्य — उपमेयकान्तिः; whose splendour is comparable with. भूयिष्ठं is the superlative of बहु; its comparative is भूयस् । आसीत् is 3rd singular of अस् 2nd conj. parasmai in the imperfect (लङ्) [आसीत्– आस्ताम्– आसन् । आसीः–आस्तम्–आस्त । आसम्–आस्व–आस्म ।]

5

तासु श्रिया राजपरम्परासु प्रभाविशेषोदयदुर्निरीक्ष्यः ।
सहस्रधात्मा[1] व्यरुचद्विभक्तः पयोमुचां पङ्क्तिषु विद्युतेव ॥

1. सहस्रधामा

Her own self, portioned out in those rows of princes by Lakshmī and hard to be looked at because of the appearance of an extraordinary effulgence, pre-eminently shone there, like the self of the lightning divided into a thousand flashes among rows of clouds.

ತಾಸು=ಆ ರಾಜ-ಪರಂಪರಾಸು=ರಾಜರ ಸಾಲುಗಳಲ್ಲಿ ಶ್ರಿಯಾ=ಲಕ್ಷ್ಮಿಯಿಂದ, ಪಯೋಮುಚಾಂ=ಮೋಡಗಳ ಪಂಕ್ತಿಷು=ಸಾಲುಗಳಲ್ಲಿ ವಿದ್ಯುತಾ ಇವ=ಮಿಂಚಿನಿಂದ ಹೇಗೋ ಹಾಗೆ, ಆತ್ಮಾ=(ಆ ಲಕ್ಷ್ಮಿಯ) ಸ್ವರೂಪವು ಸಹಸ್ರಧಾ=ಸಾವಿರ ಪ್ರಕಾರವಾಗಿ ವಿಭಕ್ತಃ=ವಿಭಾಗಗೊಂಡು ಪ್ರಭಾವಿಶೇಷ+ಉದಯ-ದುರ್ನಿರೀಕ್ಷ್ಯಃ=ಪ್ರಭಾವಿಶೇಷದ ಆವಿರ್ಭಾವದಿಂದ ನಿರೀಕ್ಷಿಸಲಶಕ್ಯವಾದದ್ದಾಗಿ ವಿ+ಅರುಚತ್=ಕಂಗೊಳಿಸಿತು.

In that hall, the princes were seated on thrones arranged in rows. All of them had a bright effulgence around them and therefore it was not possible to look at them steadily. It appeared as though the goddess of splendour had portioned out her own self among those many princes, just as lightning divides itself into a thousand streaks among rows of clouds.

राजपरंपराः stand in comparison with पयोमुचां पंक्तयः and श्रीः with विद्युत् । प्रभायाः विशेषः, प्रभाविशेषस्य उदयः, प्रभाविशेषोदयेन दुर्निरीक्ष्यः—प्रभाविशेषोदयदुर्निरीक्ष्यः । आत्मा=self; form. सहस्रधा is an indeclinable. Here सहस्र is used in the sense of 'a large number.' श्रीः in this stanza refers to the goddess of splendour. व्यरुचत् is 3rd singular of रुच् (1st conj. Ātmane) with वि in the Aorist (लुङ्) [वि+ अरुचत्- अरुचताम्–अरुचन् । अरुचः– अरुचतम्–अरुचत । अरुचम्-अरुचाव–अरुचाम ।] व्यरुचत्=व्यद्योतिष्ट । 'द्युद्भ्यो लुङि' इति परस्मैपदम् । द्युतादित्वादङ्प्रत्ययः । तस्मिन् समये प्रत्येकं संक्रान्तलक्ष्मीकतया तेषां किमपि दुरासदं तेजः प्रादुरासीदित्यर्थः ।

6

तेषां महार्हासनसंस्थितानामुदारनेपथ्यभृतां स मध्ये ।
रराज धाम्ना रघुसूनुरेव कल्पद्रुमाणामिव पारिजातः ॥

In the midst of those princes seated on highly magnificent thrones and dressed in splendid attire, Raghu's son alone shone by his majestic glory, like the Pārijāta tree amidst (other) celestial trees.

ಮಹಾರ್ಹ+ಆಸನ-ಸಂಸ್ಥಿತಾನಾಂ=ಶ್ರೇಷ್ಠವಾದ ಸಿಂಹಾಸನಗಳಲ್ಲಿ ಕುಳಿತಿದ್ದ ಉದಾರ-ನೇಪಥ್ಯ-ಭೃತಾಂ=ಉಜ್ವಲವಾದ ಉಡಿಗೆ ತೊಟ್ಟಿದ್ದ ತೇಷಾಂ=ಆ ರಾಜರ ಮಧ್ಯೇ=ಮಧ್ಯದಲ್ಲಿ, ಕಲ್ಪದ್ರುಮಾಣಾಂ (ಮಧ್ಯೇ)= ಕಲ್ಪವೃಕ್ಷಗಳ ನಡುವೆ ಪಾರಿಜಾತಃ ಇವ=ಪಾರಿಜಾತವೃಕ್ಷವು ಹೇಗೋ ಹಾಗೆ, ಸಃ=ಆ ರಘುಸೂನುಃ ಏವ=ರಘುವಿನ ಮಗನಾದ ಅಜನೇ ಧಾಮ್ನಾ= (ತನ್ನ) ತೇಜಸ್ಸಿನಿಂದ ರರಾಜ=(ವಿಶೇಷವಾಗಿ) ರಾರಾಜಿಸುತ್ತಿದ್ದನು.

All the princes were seated on highly magnificent thrones. All of them were dressed in splendid attire. But in their midst, Aja alone shone supreme by his naturally majestic glory. He looked prominent there just as a Pārijāta tree does in the midst of other celestial trees.

महान् अर्हः (मूल्यं) येषां तानि महार्हाणि ; महार्हाणि च तानि आसनानि च महार्हासनानि; तेषु संस्थितानां — महार्हासनसंस्थितानाम् । उदाराणि (=splendid) च तानि नेपथ्यानि च, उदारनेपथ्यानि बिभ्रति इति उदारनेपथ्यभृतः, तेषाम्—उदारनेपथ्यभृताम् । In stanza 5, the poet has said that all the princes there shone by the borrowed lustre of the goddess of splendour. This was not the case with Aja. He shone by his natural splendour in the midst of others. Out of the five celestial trees, viz., मन्दार, पारिजात, सन्तान, कल्प and हरिचन्दन, the Pārijāta alone shines most prominently, as it is one of the 14 gems that arose when the

ocean was churned for Amṛta. The plural in कल्पद्रुमाणां indicates all the other celestial trees of its group. The षष्ठी here is निर्धारणे । पारिणः (=अब्धेः) जातः —पारिजातः । पारी is a name of the ocean. The fourteen gems that were obtained by the समुद्रमथन are noticed in this stanza — लक्ष्मीः कौस्तुभ-पारिजातक-सुराः धन्वन्तरिश्चन्द्रमाः गावः कामदुघा सुरेश्वरगजः रंभादिदेवाङ्गनाः । अश्वः सप्तमुखः विषं हरिधनुः शङ्खोऽमृतं [चाम्बुधेः रत्नानीह चतुर्दश प्रतिदिनं कुर्यात् सदा मङ्गलम्]॥ रराज is 3rd singular Parasmai form of राज् 1st conj. Ubhayapadi in the perfect (लिट्) [रराज-रेजतुः-रेजुः । रेजिथ-रेजथुः-रेज । रराज, ररज-रेजिव-रेजिम ।]

7

नेत्रव्रजाः पौरजनस्य तस्मिन्विहाय सर्वान् नृपतीन्निपेतुः ।
मदोत्कटे रेचितपुष्पवृक्षा गन्धद्विपे वन्य इव द्विरेफाः ॥

The rows of eyes of the citizens leaving all (other) princes fell (i.e., rested) straight on him, just as the bees abandoning the flowered trees fall upon a wild scent-elephant which is under the influence of rut.

ಪೌರಜನಸ್ಯ=ಪಟ್ಟಣಿಗರ ನೇತ್ರವ್ರಜಾಃ=ನೇತ್ರ ಪಂಕ್ತಿಗಳು ಸರ್ವಾನ್ ನೃಪತೀನ್=ಎಲ್ಲ ರಾಜರನ್ನೂ ವಿಹಾಯ=ಬಿಟ್ಟು ತಸ್ಮಿನ್=ಆ ಅಜನಮೇಲೆ ನಿಪೇತುಃ=ಬಿದ್ದುವು. ರೇಚಿತ-ಪುಷ್ಪವೃಕ್ಷಾಃ=ಪುಷ್ಪಭರಿತ ವಾದ ವೃಕ್ಷಗಳನ್ನು ತ್ಯಜಿಸಿದ ದ್ವಿರೇಫಾಃ=ದುಂಬಿಗಳು ಮದೋತ್ಕಟೇ= ಮದದಿಂದ ಕೂಡಿದ ವನ್ಯೇ=ಕಾಡಿನಲ್ಲಿ ವಾಸಿಸುವ ಗಂಧದ್ವಿಪೇ=ಗಂಧ ಗಜದ ಮೇಲೆ ಇವ=(ಎರಗುವ) ಹಾಗೆ.

In one section of the Svayamvara hall, citizens, had assembled to witness the function. They were hitherto looking at the many princes already seated there. When Aja occupied his throne, the glances of all the citizens were

with-drawn from others and centred on him In a forest, the bees generally hover round flowered trees; but when they find the scent-elephant near-by, they abandon those trees and rest on the ichor-flowing temples of that elephant. Therefore the poet compares here the glances of the citizens to the bees, the many princes to flowered trees, and Aja to the scent-elephant, and emphasises that Aja was very attractive in his features.

Construe— पौरजनस्य नेत्रव्रजाः सर्वान् नृपतीन् विहाय तस्मिन् (अजे), रेचितपुष्पवृक्षाः द्विरेफाः मदोत्कटे वन्ये गन्धद्विपे इव, निपेतुः ॥ नेत्राणां व्रजाः — नेत्रव्रजाः; numerous groups of eyes. This indicates that there were several groups of persons gathered there to witness the function. उद्भिन्नौ कटौ अस्य इति उत्कटः; मदेन उत्कटः, तस्मिन् — मदोत्कटे । मदोत्कटो मदकलः —Amara. वने भवः वन्यः, तस्मिन्—वन्ये । मदोत्कटे and वन्ये are the vis'eṣaṇas of गन्धद्विपे = a scent elephant; the scent of whose ichor is unbearable to other elephants. Cf. 'यस्य गन्धं समाघ्राय न तिष्ठन्ति प्रतिद्विपाः । तं गन्धहस्तिनं प्राहुः नृपतेर्विजयावहम् ॥' — Pālakāpya. पुष्पयुक्ताः वृक्षाः पुष्पवृक्षाः (as a compound of the शाकपार्थिवादि class, while पुष्पाणां वृक्षाः is an ordinary तत्पुरुष); रेचिताः पुष्पवृक्षाः — रेचितपुष्पवृक्षाः (= त्यक्तपुष्पवृक्षाः) goes with द्विरेफाः (द्वौ रेफौ नाम्नि यस्य सः — द्विरेफः; as two र letters are found in the word भ्रमर) । Mallinātha has rightly observed — 'द्विपस्य वन्यविशेषणं द्विरेफाणां पुष्पवृक्षत्यागसंभावनार्थं कृतम्' । निपेतुः is 3rd plural of पत् with the upasarga नि in the Past perfect tense (लिट्) [नि+ पपात–पेततुः–पेतुः । पेतिथ–पेतथुः–पेत । पपात, पपत–पेतिव–पेतिम ।]

8-10

अथ स्तुते बन्दिभिरन्वयज्ञैः सोमार्कवंश्ये नरदेवलोके ।
सञ्चारिते चागुरुसारयोनौ धूपे समुत्सर्पति वैजयन्तीः ॥८॥

पुरोपकण्ठोपवनाश्रयाणां [1]कलापिनामुद्धतनृत्यहेतौ ।
प्रध्मातशङ्खे परितो दिगन्तांस्तूर्यस्वने मूर्च्छति मङ्गलार्थे ॥९॥

मनुष्यवाह्यं [2]चतुरस्रयानमध्यास्य कन्या परिवारशोभि ।
विवेश मञ्चान्तरराजमार्गं पतिंवरा [3]क्लृप्तविवाहवेषा ॥१०॥

1. शिखण्डिनाम् 2. चतुरन्तयानम्; चतुरं च यानम् 3. कौतुकशुद्धवेषा

Then, while the whole assembly of princes sprung from the lunar and solar dynasties was being glorified by the bards acquainted with the histories of their families,—while the fume arising from the (burning of) Aguru was rising beyond the flags on high,— [8]

While the sound of auspicious musical instruments, which swelled by the blasts of conch-shells (and) which caused the frantic dance of the pea-cocks dwelling in the gardens on the skirts of the city, was spreading all round into the extremeties of the quarters,— [9]

The princess, who was to elect her husband and had put on the marriage attire, entered the vide path between the rows of plat-forms seated in a palanquin borne by men and beautiful by her attendant retinue. [10]

ಅಥ=ಬಳಿಕ ಅನ್ವಯಜ್ಞೈಃ=ರಾಜವಂಶಗಳನ್ನು ತಿಳಿದಿದ್ದ ವಂದಿಭಿಃ=ಸ್ತುತಿಪಾಠಕರಿಂದ ಸೋಮ+ಅರ್ಕ-ವಂಶ್ಯೇ=ಚಂದ್ರ ಮತ್ತು ಸೂರ್ಯವಂಶ ಸಂಭವವಾದ ನರದೇವಲೋಕೇ=ರಾಜ ಸಮೂಹವು ಸ್ತುತೇ(ಸತಿ)=ಸ್ತುತಿಸಲ್ಪಡುತ್ತಿರಲಾಗಿ, ಸಂಚಾರಿತೇ=ಸುತ್ತಲೂ ಹರಡುತ್ತಿದ್ದ ಅಗುರುಸಾರಯೋನೌ=ಅಗುರುಸಾರದಿಂದುದ್ಭವಿಸಿದ ಧೂಪೇ=ಧೂಪವು ವೈಜಯಂತೀಃ ಚ=ಪತಾಕೆಗಳನ್ನೂ ಕೂಡ ಸಮುತ್ಸರ್ಪತಿ ಸತಿ=ಅತಿಕ್ರಮಿಸಿ(ಮೇಲಕ್ಕೆ) ಏಳುತ್ತಿರಲಾಗಿ,— [೮]

ಪುರ+ಉಪಕಂಠ+ಉಪವನ+ಆಶ್ರಯಾಣಾಂ = ನಗರದ ಹೊರ ಸುತ್ತಿನ ಉಪವನದಲ್ಲಿದ್ದ ಕಲಾಪಿನಾಂ=ನವಿಲುಗಳಿಗೆ ಉದ್ಧತ-ನೃತ್ಯ-ಹೇತೌ=(ಮೇಘಧ್ವನಿ ಸಾದೃಶ್ಯದಿಂದ) ತಾಂಡವನೃತ್ಯ ಮಾಡಲು ಕಾರಣವಾದ ಪ್ರಧ್ಮಾತ-ಶಂಖೇ=ಊದಲ್ಪಟ್ಟ ಶಂಖಗಳುಳ್ಳ ಮಂಗಲ+ಅರ್ಥೇ=ಮಂಗಳ ಪ್ರಯೋಜನವುಳ್ಳ ತೂರ್ಯಸ್ವನೇ=ವಾದ್ಯಘೋಷವು ಪರಿತಃ=ಸುತ್ತಲೂ ದಿಗಂತಾನ್=ದಿಗಂತಗಳಿಗೆ ಮೂರ್ಛತಿ ಸತಿ=ವ್ಯಾಪಿಸುತ್ತಿರಲಾಗಿ,— [೯]

ಪತಿಂವರಾ=(ಪತಿಯನ್ನು) ಸ್ವಯಂ ವರಿಸುವವಳಾದ ಕ್ಲೃಪ್ತ-ವಿವಾಹ-ವೇಷಾ=ವಿವಾಹದ ಉಡಿಗೆ ತೊಟ್ಟಿದ್ದ ಕನ್ಯಾ=(ಇಂದುಮತೀ) ಕನ್ಯೆಯು ಮನುಷ್ಯ-ವಾಹ್ಯಂ=ಮನುಷ್ಯರು ಹೊರುವ (ಮತ್ತು) ಪರಿವಾರಶೋಭಿ=ಪರಿಜನರಿಂದ ಕೂಡಿ ಶೋಭಿಸುತ್ತಿದ್ದ ಚತುರಸ್ರಯಾನಂ=ಪಲ್ಲಕ್ಕಿಯಲ್ಲಿ ಅಧ್ಯಾಸ್ಯ=ಕುಳಿತು ಮಂಚ+ಅಂತರ-ರಾಜಮಾರ್ಗಂ=ಮಂಚಗಳ ಮಧ್ಯದಲ್ಲಿದ್ದ ವಿಸ್ತಾರವಾದ ಮಾರ್ಗವನ್ನು ವಿವೇಶ=ಪ್ರವೇಶಿಸಿದಳು. [೧೦]

Then entered Princess Indumatī in marriage attire into the wide path between the rows of plat-forms in the Svayamvara hall. She was seated in a palanquin borne by men. Her attendants also were with her. At that time fumes of incense of Aguru were spreading in that hall and curling up beyond the flags on high. Auspicious musical instruments such as the pipes and the drum were being played upon. These sounds were swelled by the blasts of conch shells and spread all round to long distances. Bards who were well versed in the histories of the kings of the solar and lunar dynasties started glorifying the several princes who had assembled there. The deep and rumbling sound of the drums produced an impression in the minds of the pea-cocks in gardens outside the city, that it was the sound of thunder indicating rainfall in a short time. The result was that they began to dance in frantic delight. [8-10]

अन्वय = वंश, family, race; but here it means the history of the (royal) race. वन्दिभिः — by the bards; वन्दिनः स्तुति-

पाठकाः —Amara. सोमार्कयोः वंशौ सोमार्कवंशौ; तयोः (locative) भवः—सोमार्कवंश्याः। Although वंशे भवः वंश्यः is correct, the य suffix cannot be added in the sense of 'भव' in the case of a compound. Cf. Vāmana—'राजवंश्याः सूर्यवंश्याः इत्यादयः साध्वर्थे यो यत्तत्र साधुरिति तस्मिन् संभवन्ति। भवार्थे पुनर्दिगादिपाठेऽपि वंशशब्दस्य वंशशब्दादेव तत्र प्रत्ययः। ग्रहणवता प्रातिपदिकेन तदन्तविधेः प्रतिषेधात्।' The word अर्क ought to have been placed first since the word अर्क is अजाद्यन्त। Hemādri says the compound is of the राजदन्तादि class 'चन्द्रार्काविव राजदन्तादित्वात् ज्ञेयः।' अगुरुसारः योनिः (=कारणं) यस्य तस्मिन्—अगुरुसारयोनौ। धूपे वैजयन्तीः समुत्सर्पति सति is a locative absolute (सति सप्तमी) along with the earlier one in the stanza (viz., वन्दिभिः नरदेवलोके स्तुते सति)। वैजयन्तीः=पताकाः। समुत्सर्पति=अतिक्रम्य गच्छति सति। This stanza and the next two stanzas together form a sentence. Such a group of stanzas is called a 'विशेषक'। Compare—'द्वाभ्यां युग्ममिति प्रोक्तं त्रिभिः श्लोकैर्विशेषकम्। कलापकं चतुर्भिः स्यात्तदूर्ध्वं कुलकं स्मृतम्॥ In the present case, the unit is of 3 stanzas, the subject and predicate being in stanza 10.

पुरस्य उपकण्ठे (=समीपे) उपवनानि आश्रयाः येषां तेषां—पुरोपकण्ठोपवनाश्रयिणाम्; vis'eṣaṇa of कलापिनाम्। कला (=सङ्गीतविद्या) आप्यते अनेन इति कलापः; कलापः अस्य अस्ति इति कलापी; a pea-cock. उद्धतं च तत् नृत्यं च उद्धतनृत्यं, तस्य हेतुः, तस्मिन्—उद्धतनृत्यहेतौ। हेतुः=कारणं; cf. हेतुर्ना कारणं बीजम्—Amara. प्रध्माताः (=पूरिताः) शङ्खाः यत्र तस्मिन्—प्रध्मातशङ्खे। शमयत्यमङ्गलम् इति शङ्खः; शं (शिवं) खनति (जनयति) इति शङ्खः। मङ्गलः अर्थः (प्रयोजनं) यस्य, तस्मिन्—मङ्गलार्थे। परितः (an indeclinable) =सर्वतः। मूर्च्छति is the locative singular of मूर्च्छत् (masculine) Present participle of मूर्च्छ्। [9]

कन्या मञ्चान्तरराजमार्गं विवेश is the principal clause. कन्या has two vis'eṣaṇas—१) क्लृप्तविवाहवेषा and २) पतिंवरा (=स्वयंवरा;

one who is going to choose a husband for herself). The nasal on पतिं is retained in the compound पतिंवरा as it is formed by the rule 'संज्ञायां भृतॄवृजिधारिसहितपिदम:' (Pāṇini 3-2-46) prescribing the खच् suffix to it. Some other words of this group are विश्वंभर, रथन्तर, शत्रुंजय, युगन्धर and अरिन्दम । अध्यास्य — seated in. चतुरस्रयानं=शिबिकां, a palanquin. Note— The verb आस् (to sit) with अधि governs the accusative of the place of sitting. The two vis'eṣaṇas of this word are— (१) मनुष्यवाह्यं and (२) परिवारशोभि । The verb विवेश signifies motion and hence governs the accusative राजमार्गम् । विवेश is 3rd singular of विश् in the Perfect tense (लिट्) [विवेश-विविशतुः-विविशुः। विवेशिथ-विविशथुः-विविश । विवेश-विविशिव-विविशिम] कन्या ०मार्गं विवेश is in Active voice. Its Passive voice is कन्यया ०मार्गः विविशे । [10]

11

तस्मिन्विधानातिशये विधातुः कन्यामये नेत्रशतैकलक्ष्ये ।
निपेतुरन्तःकरणैर्नरेन्द्रा देहैः स्थिताः केवलमासनेषु ॥

The kings fell down with their minds (i.e. the kings' minds were drawn away by) that extraordinary creation of the Creator, in the form of that maiden, the cynosure of hundreds of eyes; (their) corporeal bodies alone remained on the thrones.

ನೇತ್ರಶತ+ಏಕ-ಲಕ್ಷ್ಯೇ=ನೂರಾರು ನೇತ್ರಗಳಿಗೆ ಏಕಮಾತ್ರ ಲಕ್ಷ್ಯವಾಗಿದ್ದ ಕನ್ಯಾಮಯೇ=(ಇಂದುಮತಿಯೆಂಬ) ಕನ್ಯೆಯ ರೂಪದಲ್ಲಿದ್ದ ತಸ್ಮಿನ್=ಆ ವಿಧಾತುಃ=ಬ್ರಹ್ಮನ ವಿಧಾನಾತಿಶಯೇ=ಸೃಷ್ಟಿವಿಶೇಷದಲ್ಲಿ ನರೇಂದ್ರಾಃ=(ಅಲ್ಲಿ ನೆರೆದಿದ್ದ) ರಾಜರು ಅಂತಃಕರಣೈಃ=ಮನಸ್ಸಿನಿಂದ ನಿಪೇತುಃ=ಕೆಳಕ್ಕೆ ಬಿದ್ದುಹೋದರು (ಆಕೃಷ್ಟರಾದರು); ಆಸನೇಷು=ಆಸನಗಳಮೇಲೆ ದೇಹೈಃ ಕೇವಲಂ=ಬರಿಯ ದೇಹಗಳಿಂದ ಮಾತ್ರ, ಸ್ಥಿತಾಃ=ಕುಳಿತಿದ್ದರು.

As soon as Indumatī entered that hall, the attention of all the princes and citizens assembled there turned towards her. Each one of them was absorbed in admiring her extraordinary beauty. She looked a special creation, as it were, of the Creator. The minds of the suitor kings were completely attracted by her charming personality. It was only their bodies that were seated on the thrones. Their minds had fled to her.

तस्मिन् विधानातिशये – in that exceedingly perfect creation. It is taken also to mean निर्माणकौशले । कन्यामये—in the form of that maiden. कन्या प्रकृतिः अस्य इति कन्यामयः । नेत्राणां शतानि नेत्रशतानि। एकश्चासौ लक्ष्यश्च एकलक्ष्यः । नेत्रशतानां एकलक्ष्यः, तस्मिन्—नेत्रशतैकलक्ष्ये। निपेतुः—see stanza 7.

12

तां प्रत्यभिव्यक्तमनोरथानां महीपतीनां प्रणयाग्रदूत्यः ।
प्रवालशोभा इव पादपानां शृङ्गारचेष्टा विविधा बभूवुः ॥

Various were the amatory gestures of those kings who betrayed their longing for her, (functioning) as the first messengers of their love, as are the loveliness of the tender leaves of (different) trees.

ತಾಂ ಪ್ರತಿ=ಆ ಇಂದುಮತಿಯನ್ನು ಕುರಿತು ಅಭಿವ್ಯಕ್ತಮನೋರಥಾನಾಂ=ತಮ್ಮ ಮನೋಭಿಲಾಷೆಗಳನ್ನು ಹೊರಗೂ ಕಾಣಿಸುವಂತೆ ವ್ಯಕ್ತಪಡಿಸಿದ್ದ ಮಹೀಪತೀನಾಂ=ರಾಜರ ಪ್ರಣಯ+ಅಗ್ರದೂತ್ಯಃ=ಪ್ರೇಮ ವಿಷಯದಲ್ಲಿ ಮೊಟ್ಟಮೊದಲ ದೂತಿಯರಾಗಿ, ವಿವಿಧಾಃ=(ಅವರ) ನಾನಾ ವಿಧವಾದ ಶೃಂಗಾರ-ಚೇಷ್ಟಾಃ=ಶೃಂಗಾರ ವಿಕಾರಗಳು, ಪಾದಪಾನಾಂ=(ಬೇರೆ ಬೇರೆ) ವೃಕ್ಷಗಳಲ್ಲಿ ಪಲ್ಲವಶೋಭಾಃ ಇವ=ಚಿಗುರುಗಳ ಸೊಬಗು ಹೇಗೋ ಹಾಗೆ, ಬಭೂವುಃ=ಉತ್ಪನ್ನವಾದುವು.

After seeing Indumati in person, the princes entertained a very great desire to obtain her. They even betrayed their

longing through various amatory gestures. These gestures functioned, as it were, as the love-messengers of the princes to communicate to Indumati their love for her. Although the gestures differed from king to king, they were all charming. This aspect is brought out by the poet who compares the display of their lovely gestures to the charm of the various kinds of tender leaves of different trees.

अग्राः दूत्यः अग्रदूत्यः; प्रणयस्य अग्रदूत्यः— प्रणयाग्रदूत्यः शृङ्गारचेष्टाः —the gestures indicative of love. शृङ्गार is a *rasa*, the sthāyibhāva *rati* of which is manifest by the display of the *Vibhavas*, *Anubhāvas*; etc., which are here called as चेष्टाः। These are outward indications of the inward emotions of a person. These चेष्टाs functioned as the leading love-messengers of those kings and were विविधाः —varied. प्रवालशोभाः = पल्लवसम्पदः। बभूवुः—see stanza 2.

[13–19 The Amatory gestures of kings]

13

कश्चित्कराभ्यामुपगूढनालमालोलपत्राभिहतद्विरेफम् ।
रजोभिरन्तःपरिवेषबन्धि लीलारविन्दं भ्रमयांचकार ॥

One king was whirling round the sport-lotus whose stock was handled with both his hands, its revolving petals hitting the black bees (hovering there) and its pollen forming a circle in its interior.

ಕಶ್ಚಿತ್=ಒಬ್ಬ (ರಾಜನು) ಕರಾಭ್ಯಾಂ=(ತನ್ನ) ಎರಡು ಕೈಗಳಿಂದಲೂ ಉಪಗೂಢ-ನಾಳಂ=ಹಿಡಿದುಕೊಂಡ ದಂಟು ಉಳ್ಳ ಆಲೋಲ-ಪತ್ರ+ಅಭಿಹತ-ದ್ವಿರೇಫಂ=ಒಂದು ಕಡೆಯಿಂದ ಮತ್ತೊಂದು ಕಡೆಗೆ ಚಲಿಸುವ ದಳಗಳಿಂದ ತಾಡಿತವಾದ ದುಂಬಿಗಳುಳ್ಳ (ಮತ್ತು) ರಜೋಭಿಃ=ಪರಾಗಗಳಿಂದ ಅಂತಃ-ಪರಿವೇಷ-ಬಂಧಿ=ಒಳಗೇ ಮಂಡಲವೊಂದನ್ನು ಕಟ್ಟಿಕೊಳ್ಳುತ್ತಿದ್ದ

ಲೀಲಾ+ಅರವಿಂದಂ=ಲೀಲಾ ಕಮಲವನ್ನು ಭ್ರಮಯಾಂಚಕಾರ=ತಿರುಗಿಸುತ್ತಿದ್ದನು.

[In seven stanzas from here, the poet describes the various amatory gestures of seven select kings who thereby attempted to attract the attention of the princess].

One king held the stalk of a lotus between the palms of his hands and was playing with it, as it were, by making it whirl round. This disturbed the black bees hovering over the lotus. The revolving petals of it even hit those bees. As the lotus was made to face upwards when it whirled, the pollen of the lotus rose up slightly and dropped down, in the interior of the flower itself, forming a circle.

उपगूढ — held. नाल is the hollow stalk especially of the lotus. आलोलैः पत्रैः अभिहताः द्विरेफाः येन तत् — आलोलपत्राभिहतद्विरेफम् । The hovering of bees around the lotus indicates the attractive smell of it. परितः विष्यते (=व्याप्यते) अनेन इति परिवेषः (=मण्डलं); तस्य बन्धः—परिवेषबन्धः । लीलायै अरविन्दं—लीलारविन्दम्; the lotus held in the hand by a person as an additional grace to himself or herself. भ्रमयांचकार— the king whirled the lotus perhaps just to attract Indumati's attention. Mallinātha reads in this act of the king and in those of others, their intention and also the reaction of these acts on the princess. "करस्थलीलारविन्दवत्त्वयाहं भ्रमयितव्य इति नृपाभिप्रायः । हस्तघूर्णकोऽयमपलक्षणक इतीन्दुमत्यभिप्रायः।" भ्रमयांचकार is 3rd singular of the causal of भ्रम् in the Perfect tense (लिट्) [भ्रमयां + चकार–चक्रतुः–चक्रुः । चकर्थ–चक्रथुः–चक्र। चकार, चकर–चकृव–चकृम।]

14

विस्रस्तमंसादपरो विलासी रत्नानुविद्धाङ्गदकोटिलग्नम् ।
प्रालम्बमुत्कृष्य यथावकाशं निनाय साचीकृतचारुवक्त्रः ॥

Another gay king, with his handsome face turned obliquely, drew up and put in its proper place the long garland that had slipped from his shoulder and had stuck to the ends of his armlet set with gems.

ವಿಲಾಸೀ=ವಿಲಾಸ ಶೀಲನಾದ **ಅಪರಃ**=ಮತ್ತೊಬ್ಬನು **ಅಂಸಾತ್**= ತನ್ನ ಭುಜದಿಂದ **ವಿಸ್ರಸ್ತಂ**=ಜಾರಿಬಂದ **ರತ್ನ+ ಅನುವಿದ್ಧ+ ಅಂಗದ ಕೋಟಿ-ಲಗ್ನಂ**=ರತ್ನ ಖಚಿತವಾದ (ತೋಳುಬಳೆ) ಕೇಯೂರ ಆಭರಣದ ತುದಿಗೆ ಸಿಕ್ಕಿಕೊಂಡ **ಪ್ರಾಲಂಬಂ**=ಉದ್ದವಾದ ಮಾಲೆಯನ್ನು **ಉತ್ಕೃಷ್ಯ**= ಮೇಲಕ್ಕೆ ಎಳೆದುಕೊಂಡು **ಸಾಚೀಕೃತ-ಚಾರುವಕ್ತ್ರಃ**=ತನ್ನ ಸುಂದರವಾದ ಮುಖವನ್ನು ಓರೆಯಾಗಿ ತಿರುಗಿಸಿದವನಾಗಿ **ಯಥಾವಕಾಶಂ**=(ಆ ಮಾಲೆಯನ್ನು) ಅದರ ಸ್ಥಾನಕ್ಕೇ **ನಿನಾಯ**=ಸೇರಿಸಿದನು.

Another gay king had put on a long garland. It had slipped down from one of his shoulders and stuck to the top of his armlet which was studded with gems. So, the king gently drew it up and restored it to its proper place. While doing so, he had turned his handsome face obliquely.

विलासी=विलसनशील:; a gay person. रत्नै: अनुविद्धं (=खचितम्) अङ्गदं; तस्य कोट्य: (=points) तासु लग्नम् — रत्नानुविद्धाङ्गदकोटिलग्नम् ; प्रालम्बम्=ऋजुलम्बिनीं स्रजम् ; a long garland. अवकाशं (स्थानम्) अनतिक्रम्य—यथावकाशम् (to its place). न साचि (Indeclinable) असाचि; असाचि साचि संपद्यमानं कृतं साचीकृतम् ; turned obliquely. साचीकृतं चारु वक्त्रं यस्य स:—साचीकृतचारुवक्त्र:। निनाय is 3rd sing. Parasmai form of नी (नय्) 1st conj. Ubhayapadi in the Perfect tense (लिट्) [निनाय - निन्यतु: - निन्यु: । निनयिथ, निनेथ- निन्यथु: -निन्य ! निनाय, निनय-निन्यिव-निन्यिम ।] "प्रावारोत्क्षेपणच्छलेन अहं त्वामेवं परिरप्स्य इति नृपाभिप्राय: । गोपनीयं किञ्चिदङ्गेऽस्ति ततोऽयं प्रावृणुत इतीन्दुमत्यभिप्राय: ।"

15

आकुञ्चिताग्राङ्गुलिना ततोऽन्य: किंचित्समावर्जितनेत्रशोभ: ।
तिर्यग्विसंसर्पिनखप्रभेण पादेन हैमं विलिलेख पीठम् ॥

Yet another king, whose glance was lovely being cast from an angle, wrote (something) on the gold foot-stool with his foot, the finger tips of which were bent a little and the lustre of whose nails was spread obliquely.

ತತಃ=ಮೊದಲು ಹೇಳಿದವರಿಗಿಂತ **ಅನ್ಯಃ**=ಬೇರೆಯಾದ ರಾಜನೊಬ್ಬನು **ಕಿಂಚಿತ್-ಸಮಾವರ್ಜಿತ-ನೇತ್ರ ಶೋಭಃ**=ಸ್ವಲ್ಪ ಮಾತ್ರ ಪಕ್ಕಕ್ಕೆ ವಾಲಿಸಿದ ನೇತ್ರ ಸೌಂದರ್ಯವುಳ್ಳವನಾಗಿ **ಆಕುಂಚಿತ+ಅಗ್ರಾಂಗುಲಿನಾ**= ಓರೆಯಾಗಿ ಬಗ್ಗಿಸಿದ ಬೆರಳ ತುದಿಯುಳ್ಳ **ತಿರ್ಯಕ್-ವಿಸಂಸರ್ಪಿ-ನಖ ಪ್ರಭೇಣ**=ಪಕ್ಕಕ್ಕೆ ಹರಡುತ್ತಿದ್ದ ನಖಪ್ರಭೆಯುಳ್ಳ **ಪಾದೇನ**=ಪಾದದಿಂದ **ಹೈಮಂ**=ಚಿನ್ನದಿಂದ ಮಾಡಿದ್ದ **ಪೀಠಂ**=ಪಾದಪೀಠದಮೇಲೆ **ವಿಲಿಲೇಖ**= (ಏನನ್ನೋ) ಬರೆಯುತ್ತಿದ್ದನು.

Another king was looking from an angle. Even as he was thus casting his attractive glance, he seemed to be writing something with his foot on the gold foot-stool as he was drawing lines on it with his toes in an absent-minded way. The toe-tip of his foot was accordingly bent a little and the glossy surface of its nail shone obliquely.

किञ्चित्समावर्जितनेत्रशोभ:=ईषदर्वाक्पातितनेत्रशोभ: सन् ; with his lovely eyes slightly cast to a side or downwards. अग्राश्च ता: अङ्गुलयश्च अग्राङ्गुलय:; आकुञ्चिता: अग्राङ्गुलय: यस्य तेन— आकुञ्चिताग्राङ्गुलिना। तिर्यक् (slantingly) विसंसर्पिण्य: नखप्रभा: यस्य तेन—तिर्यग्विसंसर्पिनखप्रभेण; goes with पादेन । हैमं पीठं विलिलेख=drew meaningless lines in an absent-minded way on the gold foot-stool. If something were written intentionally the expression would be

हैमे पीठे विलिलेख । "पादाङ्गुलीनामाकुञ्चनेन त्वं मत्समीपमागच्छेति नृपाभिप्रायः । भूमिविलेखकोऽयमपलक्षणक इतीन्दुमत्याशयः । भूमिविलेखनं तु लक्ष्मीविनाशहेतुः ।" विलिलेख is 3rd singular of लिख् with the upasarga वि in the Perfect tense (लिट्) [वि+लिलेख-लिलिखतुः-लिलिखुः । etc.]

16

निवेश्य वामं भुजमासनार्धे तत्सन्निवेशादधिकोन्नतांसः ।
कश्चिद्विवृत्तत्रिकभिन्नहारः सुहृत्समाभाषणतत्परोऽभूत् ॥

One king, resting his left arm on a side of his throne and thereby having his shoulder raised a little, remained occupied in conversing with his friend (on the left side), as his pearl-necklace rolled over the lower part of his spine which was turned to a side.

ಕಶ್ಚಿತ್=ಒಬ್ಬ ರಾಜನು ವಾಮಂ=ಎಡಗಡೆಯ ಭುಜಂ=ತೋಳನ್ನು ಆಸನಾರ್ಧೇ=ಸಿಂಹಾಸನದ ಒಂದು ಭಾಗದಲ್ಲಿ ನಿವೇಶ್ಯ=ಇಟ್ಟು ತತ್+ಸಂನಿವೇಶಾತ್=ಅದನ್ನು (ಹಾಗೆ) ಇಟ್ಟುಕೊಂಡಿದ್ದರಿಂದ ಅಧಿಕ+ಉನ್ನತ+ಅಂಸಃ=ಹೆಚ್ಚು ಉನ್ನತವಾಗಿ ಕಾಣುತ್ತಿದ್ದ ಹೆಗಲು ಉಳ್ಳವನಾಗಿ ವಿವೃತ್ತ-ತ್ರಿಕ-ಭಿನ್ನ-ಹಾರಃ=ಪೃಷ್ಠವು ಓರೆಯಾಗಿ ತಿರುಗಿರಲು ಹೊರಳಿಕೊಂಡಿದ್ದ ಹಾರವುಳ್ಳವನಾಗಿ ಸುಹೃತ್-ಸಮಾಭಾಷಣ-ತತ್ಪರಃ=(ಎಡಗಡೆಯಲ್ಲಿದ್ದ) ಸ್ನೇಹಿತನೊಡನೆ ಸಂಭಾಷಣೆ ಮಾಡುವುದರಲ್ಲಿ ಆಸಕ್ತನಾಗಿ ಅಭೂತ್=ಇದ್ದನು.

Another king was conversing with his friend,—also a suitor,—seated on the throne to his left. So, he had turned slightly to the left and rested his left arm on a side of his throne. In that pose naturally the lower part of his spine on the right was raised a little and turned to one side; and his pearl-necklace had rolled over it.

वामं—left; its opposite is दक्षिणं—right. आसनार्धे=सिंहासनैकदेशे । Here अर्ध means 'a part'. So आसनस्य अर्धः—आसनार्धः, तस्मिन् । If it should mean 'a half', it must be in the neuter gender (अर्धम्) and placed first, in the षष्ठीतत्पुरुष । निवेश्य=संस्थाप्य । उन्नतश्चासौ अंसश्च उन्नतांसः; अधिकः उन्नतांसः यस्य सः—अधिकोन्नतांसः । विवृत्तं च तत् त्रिकं च; तस्मिन् भिन्नः हारः यस्य सः—विवृत्तत्रिकभिन्नहारः । 'पृष्ठवंशाधरे त्रिकम्'—Amara. शोभनं हृत् यस्य सः—सुहृत्, 'friend'; its opposite is दुर्हृत् meaning 'a foe'. समाभाषण—conversing. तत्परः—engaged in. अभूत् is 3rd sing. Aorist (लुङ्) of भू [अभूत्-अभूताम्-अभूवन् । अभूः-अभूतम्-अभूत । अभूवम्-अभूव-अभूम ।] "त्वया वामाङ्के निवेशितया सहैवं वार्तां करिष्ये इति नृपाभिप्रायः । परं दृष्ट्वा पराङ्मुखोऽयं न कार्यकर्तेति इन्दुमत्यभिप्रायः ।"

17

विलासिनीविभ्रमदन्तपत्रमापाण्डुरं केतकबर्हमन्यः ।
प्रियानितम्बोचितसन्निवेशैर्विपाटयामास युवा नखाग्रैः ।

Another young prince tore off, with the tips of his nails fit to be set on the hips of his beloved, a *Ketaka* flower petal of yellowish white colour, which (generally) forms a sportive ear-ornament of coquettish women.

ಅನ್ಯಃ=ಮತ್ತೊಬ್ಬ ಯುವಾ=ಯುವಕನಾದ ರಾಜನು ವಿಲಾಸಿನೀ-ವಿಭ್ರಮ-ದಂತಪತ್ರಂ=ವಿಲಾಸಿನಿಯರಿಗೆ ವೈಯಾರದ ಕರ್ಣಾಭರಣವಾದ ಆಪಾಂಡುರಂ=ಸ್ವಲ್ಪ ಹಳದಿ ಬಣ್ಣದ ಕೇತಕ ಬರ್ಹಂ=ಕೇದಗೆಯ ಹೂವಿನ ದಳವನ್ನು ಪ್ರಿಯಾ-ನಿತಂಬ+ಉಚಿತ-ಸಂನಿವೇಶೈಃ=ಪ್ರಿಯೆಯ ನಿತಂಬಸ್ಥಳದಲ್ಲಿಡಲು ಯೋಗ್ಯವಾದ ನಖ+ಅಗ್ರೈಃ=ಉಗುರುಗಳ ಅಗ್ರಭಾಗಗಳಿಂದ ವಿಪಾಟಯಾಮಾಸ=ಸೀಳುತ್ತಿದ್ದನು.

One king was holding a leafy petal of the ketaka flower and tearing it into thin straight strips with the tip of one

of his fingers. The flower petal was of a whitish yellow colour. Coquettish women are generally fond of wearing it as an ear-ornament, as it adds an attractive charm to the wearer.

विलासिन्याः विभ्रमार्थं दन्तपत्रं—विलासिनीविभ्रमदन्तपत्रम् । दन्तपत्रं is an ear-ornament. प्रशस्ताः विलासाः सन्ति यासां ताः—विलासिन्यः। विभ्रम here means 'decoration.' आपाण्डुरम्—ईषत्पाण्डुरम् । बर्हम् —दलम् । दलेऽपि बर्हम्— Amara. प्रियानितम्बोचित etc. indicates Kālidāsa's proficiency (more than that king's) in erotic science. "अहं तव नितम्बे एवं नखव्रणादीन्दास्यामीति नृपाशयः । तृणच्छेदकवत्पत्रपाटकोऽयमपलक्षणक इतीन्दुमत्याशयः।" विपाटयामास is 3rd singular of वि+पाट् 10th conj. in the perfect (लिट्) [वि+ पाटयामास - पाटयामासतुः - पाटयामासुः । पाटयामासिथ - पाटयामासथुः - पाटयामास । पाटयामास-पाटयामासिव -पाठयामासिम ।]

18

कुशेशयाताम्रतलेन कश्चित्करेण रेखाध्वजलाञ्छनेन ।
रत्नाङ्गुलीयप्रभयानुविद्धानुदीरयामास सलीलमक्षान् ॥

Another one sportively cast up the dice enveloped with the glow of his gem-set rings with his hand, the palm of which was reddish like a lotus and marked with the lines of banners.

ಕಶ್ಚಿತ್=(ಇನ್ನೊ) ಒಬ್ಬ ರಾಜನು ಕುಶೇಶಯ+ಆತಾಮ್ರ-ತಲೇನ=ಶತಪತ್ರ ಕಮಲದಂತೆ ಸ್ವಲ್ಪ ಕೆಂಪಾದ ಅಂಗೈಯುಳ್ಳ ರೇಖಾ-ಧ್ವಜ-ಲಾಂಛನೇನ=ರೇಖೆಯ ರೂಪದ ಧ್ವಜಚಿಹ್ನೆಯುಳ್ಳ ಕರೇಣ=ಕೈಯಿಂದ ರತ್ನಾಂಗುಲೀಯ-ಪ್ರಭಯಾ=ರತ್ನ ಖಚಿತವಾದ ಉಂಗುರಗಳ ಪ್ರಭೆಯಿಂದ ಅನುವಿದ್ಧಾನ್=ವ್ಯಾಪ್ತವಾಗಿದ್ದ ಅಕ್ಷಾನ್=ಪಗಡೆಕಾಯಿಗಳನ್ನು ಸಲೀಲಂ=ವಿನೋದವಾಗಿ ಉದೀರಯಾಮಾಸ=ಮೇಲಕ್ಕೆ ಎಸೆಯುತ್ತಿದ್ದನು.

Another king, perhaps an adept at dice-play, was casting up the dice and catching it with his hands. The

palms of his hands were rosy in colour and bore banner-marks which appeared prominently there-on. As he had worn rings set with gems on all his fingers, even the dice which he threw up with his hand appeared to be enveloped with the lustre of those gems.

कुशे (=जले) शेते इति कुशेशयम्— lotus. Cf. कुशो रामसुते दर्भे योक्त्रे द्वीपे, कुशं जले—Vis'va. कुशेशयम् इव आताम्रं तलं यस्य तेन—कुशेशयाताम्रतलेन । शतपत्रं कुशेशयम्— Amara. आताम्रम्— ईषत् ताम्रम् ; slightly red, rosy. रेखारूपः ध्वजः लाञ्छनं यस्य, तेन—रेखाध्वजलाञ्छनेन agreeing with करेण । रत्नखचितानि अङ्गुलीयानि, तेषां प्रभा, तया—रत्नाङ्गुलीयप्रभया । अनुविद्धान्=व्याप्तान् । लीलया सहितं यथा तथा — सलीलम् (Indeclinable). अक्षान् — the dice. उदीरयामास (threw up) is 3rd singular of the Causative of उत्+ ईर् 2nd conj. Ātmane in the Perfect tense [उत् + ईरयामास - ईरयामासतुः-ईरयामासुः । etc. as in पाटयामास in stanza 17] "अहं त्वया सहैवं रंस्ये इति नृपाभिप्रायः। अक्षचातुर्ये कापुरुषोऽयमितीन्दुमत्यभिप्रायः । 'अक्षैर्मा दीव्येत्' इति श्रुतिनिषेधात् ।"

19

कश्चिद्यथाभागमवस्थितेऽपि स्वसन्निवेशाद्व्यतिलङ्घिनीव ।
वज्रांशुगर्भाङ्गुलिरन्ध्रमेकं[1] व्यापारयामास करं किरीटे ॥

1. वज्रांशुभिन्नाङ्गुलिरन्ध्रमेकं

Another king passed one of his hands, the intervals between the fingers of which were filled with the lustre of diamonds, on his crown, as if it had slipped from its normal position, although it was in its correct place.

ಕಶ್ಚಿತ್=(ಮತ್ತೊ) ಒಬ್ಬನು ಯಥಾಭಾಗಂ=ಅದರ ಸ್ಥಾನದಲ್ಲೇ ಅವಸ್ಥಿತೇ ಅಪಿ=ಇದ್ದರೂ ಕೂಡ ಸ್ವ-ಸಂನಿವೇಶಾತ್=ತನ್ನ ಸ್ಥಾನದಿಂದ

ವಿ+ ಅತಿ-ಲಂಘಿನಿ ಇವ=ಜರುಗಿದ್ದರೆ ಹೇಗೋ ಹಾಗೆ ಕಿರೀಟೇ=(ತನ್ನ) ಕಿರೀಟದಮೇಲೆ ವಜ್ರ+ ಅಂಶು-ಗರ್ಭ+ ಅಂಗುಲಿ-ರಂಧ್ರಂ= (ಕಿರೀಟದ) ವಜ್ರಗಳ ಕಿರಣಗಳಿಂದ ತುಂಬಿದ ಬೆರಳ ಸಂದುಗಳುಳ್ಳ ಏಕಂ=ಒಂದು ಕರಂ=ಕೈಯನ್ನು ವ್ಯಾಪಾರಯಾಮಾಸ=ಆಡಿಸಿದನು.

Another king just pretended to restore his crown to its proper position on his head. His crown was all right. Yet he passed his hands over it only to invite the attention of the princess in particular, and others incidentally, to the numerous diamonds of sparkling lustre with which his crown was set.

यथाभागं—यथास्थानम् । व्यतिलङ्घिनि is the locative singular of व्यतिलङ्घिन् , that which has slipped down; vis'eṣaṇa of किरीटे=मुकुटे । वज्राणां अंशवः; वज्रांशवः गर्भे एषां तानि अङ्गुलिरन्ध्राणि यस्य तम् — वज्रांशुगर्भाङ्गुलिरन्ध्रम् ; vis'eṣaṇa of करम् । व्यापारयामास = योजयामास; conjugation as in stanza 17. "किरीटवन्मम शिरसि स्थितामपि त्वां भारं न मन्य इति नृपाभिप्रायः । शिरसि न्यस्तहस्तोऽयमपलक्षणक इतीन्दुमत्यभिप्रायः ।

20

ततो नृपाणां श्रुतवृत्तवंशा पुंवत्प्रगल्भा प्रतिहाररक्षी ।
प्राक्सन्निकर्षं मगधेश्वरस्य नीत्वा कुमारीमवदत्सुनन्दा ॥

Then Sunanda, the door-keeper (of the harem), bold in speech like a man and familiar with the exploits and pedigrees of the princes, took the princess first of all near the king of the Magadhas and spoke thus—

ತತಃ=ಬಳಿಕ ನೃಪಾಣಾಂ=ರಾಜರ ಶ್ರುತವೃತ್ತವಂಶಾ=ವೃತ್ತ ಮತ್ತು ವಂಶಗಳನ್ನು ಕೇಳಿ ತಿಳಿದಿದ್ದ ಪ್ರಗಲ್ಭಾ=ವಾಗ್ಮಿನಿಯಾಗಿದ್ದ ಸುನಂದಾ= ಸುನಂದೆಯೆಂಬ ಪ್ರತಿಹಾರ-ರಕ್ಷೀ=ದ್ವಾರಪಾಲಿಕೆಯು ಪ್ರಾಕ್=ಮೊದಲು

ಕುಮಾರೀಂ=ರಾಜಕುಮಾರಿ ಇಂದುಮತಿಯನ್ನು ಮಗಧ+ಈಶ್ವರಸ್ಯ= ಮಗಧರಾಜನ ಸಂನಿಕರ್ಷಂ=ಸಮೀಪಕ್ಕೆ ನೀತ್ವಾ=ಕರೆದುಕೊಂಡುಹೋಗಿ ಪುಂವತ್=ಗಂಡಸಿನಂತೆ ಅವದತ್=(ಮುಂದೆ ಹೇಳುವಂತೆ) ಹೇಳಿದಳು.

While the kings were making such gestures as the above, betraying their ardent longing for the princess, Sunanda, the portress, was escorting Indumati. She was very good at speaking and fully conversant with the lines and pedigrees of the kings. She took the princess first to the Magadha king, and said in a manly way, as follows—

वृत्तः वंशश्च वृत्तवंशौ; श्रुतौ वृत्तवंशौ यया सा —श्रुतवृत्तवंशा । नृपाणां श्रुतवृत्तवंशा means श्रुतनृपवृत्तवंशा (सापेक्षत्वेऽपि गमकत्वात् समासः) । पुंसा तुल्यं वर्तते इति पुंवत् । This word is taken along with प्रगल्भा (=eloquent) by some commentators. कुमारीं—काम्यते इति कुमारी, an unmarried youthful girl; the ई affix implies youth. प्राक्= प्रथमं; at the outset. अवदत् is 3rd singular of वद् in the Imperfect (लङ्) [अवदत्-अवदताम्-अवदन् । अवदः-अवदतम्-अवदत । अवदम्-अवदाव-अवदाम ।]

[21–24 The king of Magadha is introduced]

21–24

असौ शरण्यः [1]शरणोन्मुखानामगाधसत्त्वो मगधप्रतिष्ठः ।
राजा प्रजारञ्जनलब्धवर्णः परंतपो नाम यथार्थनामा ॥२१॥

कामं नृपाः [2]सन्तु [3]सहस्रशोऽन्ये राजन्वतीमाहुरनेन भूमिम् ।
नक्षत्रताराग्रहसंकुलापि ज्योतिष्मती चन्द्रमसैव रात्रिः ॥२२॥

क्रियाप्रबन्धादयमध्वराणामजस्रमाहूतसहस्रनेत्रः ।
शच्याश्चिरं पाण्डुकपोललम्बान्मन्दारशून्यानलकांश्चकार ॥२३॥

1. शरणोत्सुकानां 2. सन्ति 3. सहस्रसंख्याः

अनेन चेदिच्छसि गृह्यमाणं पाणिं वरेण्येन कुरु प्रवेशे ।
प्रासादवातायन[1]संश्रितानां नेत्रोत्सवं पुष्पपुराङ्गनानाम् ॥२४॥

1. संश्रितानां

This is the king installed in the Magadha country. He is the refuge of those who look up to him for protection. He is of unfathomable spirits. He has obtained recognition by (ever) pleasing his subjects and is well-known by his significant name Parantapa. [21]

Granted that there are other kings by thousands; but people say that the earth has a good ruler in him alone. The night, although crowded with constellations, stars and planets, is illumined (endowed with light) only by the moon. [22]

This king, having to invite Indra perpetually (to the earth) on account of the uninterrupted course of (his) sacrificial rites, has made the tresses of S'aci loosely wave about her pale cheeks and remain undecked with the Mandāra flowers for a long time. [23]

If you wish your hand to be taken in marriage by this king, worthy of being chosen, you (will) accord a feast to the eyes of the ladies of Puṣpapura who will have gathered in the balconies of (their) mansions at the time of (your) entering (the city).

ಅಸೌ=ಈ ರಾಜಾ=ರಾಜನು ಶರಣ+ಉನ್ಮುಖಾನಾಂ=ಶರಣಾರ್ಥಿಗಳಿಗೆ ಶರಣ್ಯಃ=ಒಳ್ಳೆಯ ರಕ್ಷಕನಾದವನು. ಅಗಾಧಸತ್ವಃ=ಗಂಭೀರಸ್ವಭಾವವುಳ್ಳವನು. ಮಗಧಪ್ರತಿಷ್ಠಃ=ಮಗಧದೇಶದಲ್ಲಿ ಸುಪ್ರತಿಷ್ಠಿತನು. ಪ್ರಜಾರಂಜನ-ಲಬ್ಧವರ್ಣಃ=ಪ್ರಜೆಗಳಿಗೆ ರಂಜನೆಯುಂಟುಮಾಡುವುದರಲ್ಲಿ ವಿಚಕ್ಷಣನಾದವನು, ಅಥವಾ ಪ್ರಜಾರಂಜನಮಾಡಿ ಉತ್ಕರ್ಷ ಪಡೆದವನು.

ಪರಂತಪಃ ನಾಮ=ಪರಂತಪ ಎಂದು ಪ್ರಸಿದ್ಧವಾದ ಯಥಾ+ಅರ್ಥ-ನಾಮಾ=ಅರ್ಥಕ್ಕೆ ತಕ್ಕ ಹೆಸರುಳ್ಳವನು. [೨೧]

ಅನ್ಯೇ=ಇತರ ನೃಪಾಃ=ರಾಜರು ಸಹಸ್ರಶಃ=ಸಾವಿರಗಟ್ಟಲೆ ಕಾಮಂ ಸಂತು=ಇದ್ದರೆ ಇರಲಿ. ಅನೇನ=ಈತನಿಂದಲೇ ಭೂಮಿಂ=ಭೂಮಿಯನ್ನು ರಾಜನ್ವತೀಂ=ಒಳ್ಳೆಯ ರಾಜನಿಂದ ಕೂಡಿದುದನ್ನಾಗಿ ಆಹುಃ=ಹೇಳುತ್ತಾರೆ. ನಕ್ಷತ್ರ-ತಾರಾ-ಗ್ರಹ-ಸಂಕುಲಾ ಅಪಿ=ಅಶ್ವಿನೀ ಮುಂತಾದ ನಕ್ಷತ್ರಗಳು, ಸಾಮಾನ್ಯವಾದ ತಾರಕೆಗಳು, ಗ್ರಹಗಳು ಇವುಗಳಿಂದ ತುಂಬಿಹೋಗಿದ್ದರೂ ಕೂಡ ರಾತ್ರಿಃ=ರಾತ್ರಿಯು ಚಂದ್ರಮಸಾ ಏವ=ಚಂದ್ರನಿಂದಲೇ ಜ್ಯೋತಿಷ್ಮತೀ=ಜ್ಯೋತಿಯಿಂದ ಕೂಡಿದುದು (ಅನ್ನಿಸಿಕೊಳ್ಳುತ್ತದೆ). [೨೨]

ಅಯಂ=ಈ ಪರಂತಪನು ಅಧ್ವರಾಣಾಂ=ಯಾಗಗಳನ್ನು ಕ್ರಿಯಾಪ್ರಬಂಧಾತ್=ಸತತವಾಗಿ ಅನುಷ್ಠಿಸುವುದರಿಂದ ಅಜಸ್ರಂ=ನಿತ್ಯವಾಗಿಯೇ ಆಹೂತಸಹಸ್ರನೇತ್ರಃ (ಸನ್)=ಕರೆಯಲ್ಪಟ್ಟ ಇಂದ್ರನುಳ್ಳವನಾಗಿ (ಅಂದರೆ ಇಂದ್ರನನ್ನು ನಿತ್ಯವಾಗಿಯೇ ಕರೆದು ಅಲ್ಲೇ ಇಟ್ಟುಕೊಂಡು) ಚಿರಂ=ಚಿರಕಾಲ ಶಚ್ಯಾಃ=ಇಂದ್ರನ ಹೆಂಡತಿಯಾದ ಶಚಿಯ ಅಲಕಾನ್=ಮುಂಗುರುಳುಗಳನ್ನು ಪಾಂಡು-ಕಪೋಲ-ಲಂಬಾನ್=ಬಿಳುಪೇರಿದ ಕೆನ್ನೆಗಳ ಮೇಲೆ ತೂಗಾಡುವಂತೆಯೂ ಮಂದಾರ-ಶೂನ್ಯಾನ್=ಮಂದಾರ ಪುಷ್ಪಗಳಿಂದ ಶೂನ್ಯವಾಗಿರುವಂತೆಯೂ ಚಕಾರ=ಮಾಡಿದನು. [೨೩]

ವರೇಣ್ಯೇನ=ವರಿಸಲು ತಕ್ಕವನಾದ ಅನೇನ=ಈತನಿಂದ ಪಾಣಿಂ ಗೃಹ್ಯಮಾಣಂ=(ನಿನ್ನ) ಪಾಣಿಗ್ರಹಣವಾಗುವುದನ್ನು ಇಚ್ಛಿಸಿ ಚೇತ್=ಬಯಸುವಿಯಾದರೆ ಪ್ರವೇಶೇ=(ಅವನ ನಗರವನ್ನು) ಪ್ರವೇಶಿಸುವ ಕಾಲದಲ್ಲಿ ಪ್ರಾಸಾದ-ವಾತಾಯನ-ಸಂಶ್ರಿತಾನಾಂ=ಉಪ್ಪರಿಗೆ ಮನೆಗಳ ಕಿಟಕಿಗಳಲ್ಲಿ ನೆರೆದ ಪುಷ್ಪಪುರ+ಅಂಗನಾನಾಂ=ಪಾಟಲೀಪುರದ ಸ್ತ್ರೀಯರ ನೇತ್ರ+ಉತ್ಸವಂ=ಕಣ್ಣುಗಳಿಗೆ ಹಬ್ಬವನ್ನು ಕುರು=ಮಾಡು(ವಿ). [೨೪]

Sunanda introduced the king of Magadha to the princess in an appropriate manner. At the very outset, she spoke of four significant qualifications of his. The first of them was that he was a worthy refuge of all those who

looked up to him for protection. Second, he was a man of unfathomable spirits. Third, he was a reputed king of the vast Magadha country. Fourth, he was a *Parantapa* (= a subduer of his enemies) in name and deed. [21]

There are ever so many kings on this earth. But the earth is recognised as endowed with a good ruler only because of him. The night is considered as illumined only when the moon shines and not when there is no moon, although there may he plenty of constellations, stars and planets shining in the sky. Sunanda emphasised by citing this parallel example that Parantapa was a prominent king, while other kings were petty like the numerous stars. [22]

A greatness of the Magadha king was next mentioned. King Parantapa used to perform sacrificial rites one after another continuously. So, he would perpetually invite Indra, as a necessity, and retain him there alone and thus cause a long separation between Indra and his wife S'aci. Being thus separated from her husband, S'aci would remain miserable for long periods of time and not even comb her tresses, nor deck them with the lovely and sweet-smelling flowers of the heavenly Mandāra tree. [23]

Sunanda, concluding her introduction, said that the king was worthy of being chosen. There were plenty of beautiful women in his capital Puṣpapura. So, naturally, if Indumati would choose to marry him, all those women would throng in the balconies of their mansions and feast their eyes by beholding her during her procession through the streets of Puṣpapura, leading to the palace of the king.

शरणे साधुः—शरण्यः । उद्गतानि मुखानि येषां ते—उन्मुखाः । शरणे उन्मुखाः — शरणोन्मुखाः meaning शरणार्थिनः । अविद्यमानः गाधः (= स्थितिः) अत्र इति अगाधम् । अगाधं सत्वं यस्य सः — अगाधसत्वः meaning गम्भीरस्वभावः । मगधाः जनपदाः; तेषु प्रतिष्ठा (=आस्पदं) यस्य

सः — मगधप्रतिष्ठः । प्रजारञ्जने लब्धवर्णः (=विचक्षणः or लब्धोत्कर्षः) — प्रजारञ्जनलब्धवर्णः । परान् (=शत्रून्) तापयति इति परंतपः, the name of the king. अर्थस्य योग्यं—यथार्थम् । यथार्थं नाम यस्य सः—यथार्थनामा; of a significant name. The idea is that he was a terror to his foes as his very name signified. His kingship also was significant. 'राजा प्रकृतिरञ्जनात्' applied to him literally. प्रजारञ्जनलब्धवर्णः—He had acquired greatness by keeping his subjects pleased. [21]

कामम्—granted that etc. Compare — 'कामं प्रकामेऽनुमतौ असूयानुगमेऽपि च'। सहस्रशः implies mere plurality. शोभनो राजा यस्याः सा=राजन्वती by the rule 'राजन्वान् सौराज्ये'(Pāṇini 8-2-14), while राजा अस्या. विद्यते would be राजवती । न क्षरन्ति स्वस्थानात् इति नक्षत्राणि । This term is restricted to the 27 constellations such as अश्विनी । (तरन्ति आभिः) ताराः applies to the stars in general. Compare चरन्मार्गान्विजानाति नक्षत्रैर्विन्दते दिशः—Mahābhārata. गृह्णन्ति सूर्यतेजांसि इति ग्रहाः — the planets; those that shine by the borrowed light of the sun. ज्योतिः अस्याः अस्ति इति ज्योतिष्मती—endowed with a luminary. सन्तु is 3rd plural of अस् 2nd conjugation Parasmai in the Imperative (लोट्) [अस्तु-स्ताम्-सन्तु । एधि-स्तम्-स्त । असानि-असाव-असाम ।] आहुः is 3rd plural Parasmai form of ब्रू in the present tense (लट्) [आह- आहतुः- आहुः । आत्थ - आहथुः -ब्रूथ । ब्रवीमि - ब्रूवः - ब्रूमः ।] Alternative [ब्रवीति - ब्रूतः - ब्रुवन्ति । ब्रवीषि - ब्रूथः - ब्रूथ । ब्रवीमि- ब्रूवः -ब्रूमः ।] [22]

अध्वराणां = यागानां, क्रतूनाम् । क्रियाप्रबन्धात् = अनुष्ठानसातत्यात् ; प्रबन्ध is uninterrupted succession. अजस्रं=नित्यम् । सहस्रं नेत्राणि अस्य इति सहस्रनेत्रः— the thousand-eyed Indra. See our notes on Buddhacarita I 27. शची is the name of Indra's wife. पाण्डुकपोलयोः लम्बते इति, तान्—पाण्डुकपोललम्बान् । मन्दार is one of

the five heavenly trees. See notes on stanza 6 above. The reference here is to the flowers of this tree. S'aci neither combed her tresses nor decorated them with flowers as her husband was constantly absent from heaven being invoked by the king who was continuously engaged in performing sacrificial rites. By this Sunanda suggests the disposition of that king to the princess. For the behaviour of chaste ladies in the absence of their husbands, see—'क्रीडां शरीरसंस्कारं समाजोत्सवदर्शनम् । हास्यं परगृहे यानं त्यजेत् प्रोषितभर्तृका ॥' चकार is 3rd singular Parasmai form of कृ 8th conj. in the Perfect (लिट्) [चकार–चक्रतुः–चक्रुः । चकर्थ–चक्रथुः–चक्र । चकार, चकर–चकृव–चकृम]

Construe — वरेण्येन अनेन गृह्यमाणं पाणिम् इच्छसि चेत् , प्रवेशे प्रासादवातायनसंश्रितानां पुष्पपुराङ्गनानां नेत्रोत्सवं कुरु। वरेण्येन(=वरणीयेन) व्रियते असौ इति वरेण्यः । प्रसीदन्ति अस्मिन् मनांसि नयनानि च इति प्रासादः; वातस्य अयनानि वातायनानि । प्रासादानां वातायनानि संश्रिताः तासाम्—प्रासाद ……तानाम् । पुष्पपुर is the city of Pāṭaliputra, modern Patna. कल्याणानि अङ्गानि सन्ति आसाम् इति अङ्गनाः । इच्छसि is 2nd singular of इष् (इच्छ्) in the present tense [इच्छति – इच्छतः – इच्छन्ति । इच्छसि – इच्छथः – इच्छथ । इच्छामि – इच्छावः – इच्छामः ।] कुरु is 2nd singular of कृ in the Imperative (लोट्) [करोतु-कुरुताम्-कुर्वन्तु। कुरु–कुरुतम्–कुरुत। करवाणि–करवाव–करवाम ।]

25

एवं तयोक्ते तमवेक्ष्य किंचिद्विस्रंसिदूर्वाङ्कमधूकमाला ।
ऋजुप्रणामक्रिययैव तन्वी प्रत्यादिदेशैनमभाषमाणा ॥

When she had said thus, the slim princess, whose garland of *Madhuka* flowers inter-strung with *Durva* had slightly slipped to a side, having looked

at him without saying a word, rejected him simply by a straight (cold) salutation.

ಏವಂ=ಈ ರೀತಿ ತಯಾ=ಆ ಸುನಂದೆಯಿಂದ ಉಕ್ತೇ ಸತಿ=ಹೇಳಲ್ಪಡಲಾಗಿ ತಂ=ಆ ಪರಂತಪರಾಜನನ್ನು ಅವೇಕ್ಷ್ಯ=ನೋಡಿ ಕಿಂಚಿತ್-ವಿಸ್ರಂಸಿ-ದೂರ್ವಾಂಕ-ಮಧೂಕ-ಮಾಲಾ=ಸ್ವಲ್ಪ ಮಾತ್ರ ಜಾರಿದ ಗರಿಕೆಯಿಂದ ಅಂಕಿತವಾದ ಮಧೂಕಪುಷ್ಪಗಳ ಮಾಲೆಯುಳ್ಳವಳಾಗಿ ತನ್ವೀ=ತೆಳ್ಳನೆಯ ಶರೀರದ ಆ ಇಂದುಮತಿಯು ಅಭಾಷಮಾಣಾ=(ಏನೊಂದೂ) ಮಾತಾಡದೆಯೇ ಋಜುಪ್ರಣಾಮಕ್ರಿಯಯಾ ಏವ=ಭಾವಶೂನ್ಯವಾದ ಪ್ರಣಾಮಕ್ರಿಯೆಯಿಂದಲೇ ಏನಂ=ಅವನನ್ನು ಪ್ರತಿ+ಆ+ದಿದೇಶ=ತಿರಸ್ಕರಿಸಿದಳು.

Sunanda's speech was cleverly worded. She had given out several good traits of the Magadhan king. Yet the princess did not feel inclined to choose him. She looked at the king courteously, but, without saying a word, offered a cold salutation to him. When she bowed down, the garland of Madhūka flowers inter-strung with the dūrva, that she had put on, slightly slipped to a side. In that pose particularly, Indumati, slim as she was in form, looked marvellously charming. But as she had offered just a straight salutation without uttering a word, Sunanda, and even the king perhaps, inferred that she had rejected him.

विस्रंसितुं शीलम् अस्या इति विस्रंसिनी; दूर्वा अङ्कः (चिह्नम्) अस्या इति दूर्वाङ्का। किंचित् विस्रंसिनी दूर्वाङ्का मधूकमाला यस्याः सा—किंचिद्विस्रंसिदूर्वाङ्कमधूकमाला । The garland of Madhūka flowers interspersed with *dūrvā* shoots is considered very auspicious particularly on the occasion of marriage. As this garland was slightly displaced, Mallinātha remarks—वरणे शिथिलप्रयत्ना इति भावः । ऋजुप्रणामक्रियया — ऋज्वा (=भावशून्यया) प्रणामक्रियया; by a straight salutation. तन्वी—a slender woman. प्रति+आ+दिदेश (=rejected) is 3rd singular of (प्रति+आ+) दिश् in the Perfect

tense [प्रति+आ+ दिदेश - दिदिशतुः - दिदिशुः । दिदेशिथ - दिदिशथुः - दिदिश । दिदेश-दिदिशिव-दिदिशिम ।]

26

तां सैव वेत्रग्रहणे नियुक्ता राजान्तरं राजसुतां निनाय ।
समीरणोत्थेव तरंगलेखा पद्मान्तरं मानसराजहंसीम् ॥

The very same maid employed to bear the cane-staff led that princess to another king, just as a rippling wave raised by the breeze conducts a female royal swan of the Mānasa lake from one lotus to the other.

ವೇತ್ರಗ್ರಹಣೇ=ಬೆತ್ತ ಹಿಡಿದುಕೊಂಡಿರುವ (ದ್ವಾರಪಾಲಿಕೆಯ) ಕೆಲಸದಲ್ಲಿ ನಿಯುಕ್ತಾ=ನೇಮಿಸಲ್ಪಟ್ಟಿದ್ದ ಸಾ ಏವ=ಆ ಸುನಂದೆಯೇ ತಾಂ=ಆ ರಾಜಸುತಾಂ=ರಾಜಪುತ್ರಿ ಇಂದುಮತಿಯನ್ನು ರಾಜಾಂತರಂ=ಬೇರೊಬ್ಬ ರಾಜನ ಹತ್ತಿರಕ್ಕೆ, ಸಮೀರಣ+ಉತ್ಥಾ=ಗಾಳಿಯಿಂದ ಎದ್ದ ತರಂಗಲೇಖಾ=ಅಲೆಗಳ ಪಂಕ್ತಿಯು ಮಾನಸ-ರಾಜಹಂಸೀಂ=ಮಾನಸ ಸರೋವರದ ರಾಜಹಂಸಿಯನ್ನು ಪದ್ಮಾಂತರಂ ಇವ=ಒಂದು ಕಮಲದಿಂದ ಬೇರೊಂದು ಕಮಲಕ್ಕೆ ಒಯ್ಯುವ ಹಾಗೆ, ನಿನಾಯ=ಕರೆದೊಯ್ದಳು.

Sunanda gently led the princess to another king. This movement of Indumatī from one king to another is graphically described by the poet here through the analogy of a female swan of the Mānasa lake. The rippling wave of the water of the lake raised by the breeze conducts the swan from one lotus to the other without any effort on the part of the swan. So also here. The maid conducted the princess to another king nearby. The movement of the princess was like that of the swan, and the maid gently conducting the princess was like the rising wave moving the swan bodily to another lotus.

सा एव — The same (portress) who had spoken before. वेत्र is the ornamental cane-staff covered with silver, which the door-keepers in a palace are expected to be holding as a mark of their office. So वेत्रग्रहणे नियुक्ता—portress; here she is Sunandā. तरङ्गलेखा=a row of ripples. अन्यः राजा=राजान्तरम् । मानसराजहंसी — the female swan of the Mānasa lake. This Mānasa lake is on the Kailāsa mountain in the Himālayan range. This is believed to be the creation of Brahma out of his own mind. Hence the names ब्राह्मं सरः and मानसं सरः । According to Vāyupurāṇa, this is one of the four lakes formed by the Gaṅgā, when she fell down from the heaven upon the Meru mountain. The lakes thus formed are (१) अरुणोद on the east (२) मानस on the south (३) शीतोद on the west and (४) महाभद्र on the north. The swans are said to migrate to the Mānasa, their favourite resort, at the commencement of the monsoons. सा तां राजसुतां निनाय is in the Active voice. तया सा राजसुता निन्ये is in the Passive voice. निनाय—See stanza 14.

[*27–29 The lord of the Aṅgas is introduced*]

27–29

जगाद चैनामयमङ्गनाथः सुराङ्गनाप्रार्थितयौवनश्रीः ।
विनीतनागः किल सूत्रकारैरैन्द्रं पदं भूमिगतोऽपि भुङ्क्ते ॥२७॥
अनेन पर्यासयताश्रुबिन्दून्मुक्ताफलस्थूलतमान्स्तनेषु ।
प्रत्यर्पिताः शत्रुविलासिनीनामुन्मुच्य सूत्रेण विनैव हाराः ॥२८॥
निसर्गभिन्नास्पदमेकसंस्थमस्मिन्द्वयं श्रीश्च सरस्वती च ।
कान्त्या गिरा सूनृतया च योग्या त्वमेव कल्याणि तयोस्तृतीया ॥

And she said to her :— This is the lord of the Aṅgas whose wealth of youthfulness had been

coveted by heavenly damsels, and who, having his elephants trained by the authorities (on elephantine science), as it is reported, enjoys the position of Indra, although living on this earth.

By this king, causing drops of tears as big as pearls to roll on the breasts of the wives of his enemies, those very pearl necklaces which were first taken off were returned to them without (their) strings, as it were. [28]

Both the goddesses S'rī (wealth) and Sarasvati (learning), whose abodes are naturally different, reside together in him; and O blessed princess, you, by your loveliness and pleasing speech, are fit to be the third along with those two. [29]

ಚ=ಮತ್ತು ಏನಾಂ=ಈ ಇಂದುಮತಿಯನ್ನು ಕುರಿತು ಜಗಾದ= ಹೇಳಿದಳು. ಅಯಂ = ಇವನು ಅಂಗನಾಥಃ = ಅಂಗದೇಶದ ರಾಜ; ಸುರಾಂಗನಾ-ಪ್ರಾರ್ಥಿತ-ಯೌವನ ಶ್ರೀಃ = ದೇವತಾ ಸ್ತ್ರೀಯರಿಂದಲೂ ಕಾಮಿಸಲ್ಪಟ್ಟ ಯೌವನ ಸಂಪತ್ತಿಯುಳ್ಳವನು; ಸೂತ್ರಕಾರೈಃ=ಗಜ ಶಾಸ್ತ್ರ ಕಾರರಾದ ಪಾಲಕಾಪ್ಯ ಮುಂತಾದ ಮಹರ್ಷಿಗಳಿಂದ ವಿನೀತನಾಗಃ ಕಿಲ= ಪಳಗಿಸಲ್ಪಟ್ಟ ಆನೆಗಳುಳ್ಳವನೆಂದು ಪ್ರಸಿದ್ಧನಾಗಿ ಭೂಮಿಗತಃ ಅಪಿ= ಭೂಮಿಯ ಮೇಲೆಯೇ ಇದ್ದರೂ ಐಂದ್ರಂ ಪದಂ=ಇಂದ್ರನ ಐಶ್ವರ್ಯವನ್ನು ಭುಂಕ್ತೇ=ಅನುಭವಿಸುತ್ತಿದ್ದಾನೆ. [೨೭]

ಶತ್ರು-ವಿಲಾಸಿನೀನಾಂ=ಶತ್ರುಗಳ ಹೆಂಡತಿಯರ ಸ್ತನೇಷು=ಸ್ತನಗಳ ಮೇಲೆ ಮುಕ್ತಾಫಲ-ಸ್ಥೂಲಾನ್=ಮುತ್ತಿನ ಮಣಿಗಳಷ್ಟು ತುಂಬ ದಪ್ಪನಾದ ಅಶ್ರುಬಿಂದೂನ್=ಕಣ್ಣೀರು ಹನಿಗಳನ್ನು ಪರ್ಯಾಸಯತಾ=ಹರಿಯಿಸುವವನಾದ ಅನೇನ=ಈ ಅಂಗರಾಜನಿಂದ ಉನ್ಮೃಚ್ಯ=(ಅವರ ಹಾರಗಳನ್ನು ಮೊದಲು) ಕಳಚಿ ಹಾಕಿಸಿ (ಬಳಿಕ) ಸೂತ್ರೇಣ ವಿನಾ=ಸೂತ್ರವಿಲ್ಲದ ಹಾರಾಃ ಏವ=(ಅದೇ) ಹಾರಗಳೇ ಪ್ರತ್ಯರ್ಪಿತಾಃ ಇವ=ಪುನಃ ತೊಡಿಸಲ್ಪಟ್ಟುವೋ ಎಂಬಂತಿತ್ತು. [೨೮]

ನಿಸರ್ಗಭಿನ್ನ+ಆಸ್ಪದಂ=ಸ್ವಭಾವತಃ ಬೇರೆ ಬೇರೆಯಾದ ಆಶ್ರಯವುಳ್ಳ ಶ್ರೀಃ ಚ=ಲಕ್ಷ್ಮಿ ಸರಸ್ವತೀ ಚ=ಮತ್ತು ಸರಸ್ವತಿ (ಇತಿ) ದ್ವಯಂ= ಎಂಬ ಜತೆಯು ಅಸ್ಮಿನ್=ಈ ಅಂಗ ರಾಜನಲ್ಲಿ ಏಕಸಂಸ್ಥಂ=(ಒಟ್ಟಿಗೆ) ಒಂದೇ ಕಡೆ ನೆಲಸಿದೆ. ಕಲ್ಯಾಣಿ=ಎಲೈ ಮಂಗಳ ಕರಳೇ! ಕಾಂತ್ಯಾ=ಕಾಂತಿಯಿಂದಲೂ ಸೂನೃತಯಾ=ಒಳ್ಳೆಯ ಮತ್ತು ಪ್ರಿಯವಾದ ಗಿರಾ ಚ=ಮಾತಿನಿಂದಲೂ ಕೂಡ ತಯೋಃ = ಆ ಲಕ್ಷ್ಮೀ ಸರಸ್ವತಿಯರಿಗೆ ತೃತೀಯಾ = ಮೂರನೆಯವಳಾಗಲು ತ್ವಂ ಏವ=ನೀನೇ ಯೋಗ್ಯಾ=ತಕ್ಕವಳು. [೨೯]

Sunanda, introducing the lord of the Angas to the princess, said – this king is noted for his youthfulness. It is reported that when sometime ago he had gone to heaven to assist Indra in a battle of his against the demons, even the celestial damsels felt enamoured of his youthfulness and coveted his company. His elephants are trained by the very sages who have written treatises on the elephantine science. Excepting that he is a ruler of this earth, in all other respects his position is the same as of Indra. [27]

He has invariably destroyed all his enemies and made their wives shed tears of sorrow incessantly. [Sunanda uses here a figurative language to say this. The wives of the enemies of the Anga king threw aside their pearl-necklaces when their husbands were killed by the king and began to weep and shed tears. Their grief was intense and therefore their tear-drops were large and resembled pearls which rolled down one after another. This rolling down of the tear-drops made any onlooker feel that they were the very pearls of the necklaces they had erst-while removed. So it is that Sunanda says that it looked as though the pearl-necklaces were restored to them without their strings.] [28]

This king is quite rich. He is learned also. Wealth and learning are not generally found to be together in any one person. But this king is an exception. Not only that.

You can now make him more blessed. If you marry him, he will have with him, in addition to Wealth and Learning, you an embodiment of loveliness and of speech which is at one and the same time pleasing and truthful. [29]

अङ्गानां नाथः—अङ्गनाथः; names of countries are generally after the people thereof; hence they are in plural in Sanskrit. सुराङ्गनाभिः प्रार्थिता (= कामिता) यौवनश्रीः यस्य सः — सुराङ्गनाप्रार्थितयौवनश्रीः। 'पुरा किल एनमिन्द्रसाहाय्यार्थमिन्द्रपुरगामिनमकामयन्त अप्सरसः इति प्रसिद्धिः।'—Mallinātha. किल—it is reported सूत्रकारैः—सूत्राणि कर्तुं शीलम् एषाम् इति तैः। गजशास्त्रकृद्भिः पालकाप्यादिभिः महर्षिभिः—composers of the Sūtra works on the elephantine science; इन्द्रसंबन्धि=ऐन्द्रं। पदम्=ऐश्वर्यम्। जगाद is 3rd singular of गद् in the Perfect [जगाद-जगदतुः-जगदुः। जगदिथ-जगदथुः-जगद। जगाद, जगद—जगदिव-जगदिम।] भुंक्ते is 3rd singular Ātmane form of भुज् 7th conj. in the Present (लट्) [भुंक्ते-भुञ्जाते-भुञ्जते। भुङ्क्षे-भुञ्जाथे-भुङ्ग्ध्वे। भुञ्जे-भुञ्ज्वहे-भुञ्ज्महे।] [27]

Construe—शत्रुविलासिनीनां स्तनेषु मुक्ताफलस्थूलतमान् अश्रुबिन्दून् पर्यासयता अनेन उन्मुच्य सूत्रेण विना हाराः एव प्रत्यर्पिताः॥ पर्यासयता is Instrumental singular of पर्यासयत् (in the Masculine), present participle of the causative of अस् with the upasarga परि। It means 'causing to be cast around.' मुक्ताफलानि इव स्थूलाः—मुक्ताफलस्थूलाः। इमे एतेषु अतिशयेन मुक्ताफलस्थूलाः=मुक्ताफलस्थूलतमाः। स्तनेषु can be construed with both पर्यासयता and प्रत्यर्पिताः। उन्मुच्य—having (at first) removed. The idea is that by killing his enemies, the king had at first made their wives remove and discard the necklaces they were constantly wearing. Later when they shed tears of sorrow those tear-drops cast on their breasts appeared as those very necklaces, but without their strings. अनेन हाराः प्रत्यर्पिताः is in the Passive voice. अयं हारान् प्रत्यर्पितवान् is in the Active voice. [28]

निसर्गभिन्नास्पदम्=स्वभावतो भिन्नाश्रयम्; सहावस्थानविरोधि। श्रीः च सरस्वती च इति द्वयम् अस्मिन् (अंगनाथे) एकसंस्थम्। हे कल्याणि, कान्त्या सूनृतया (=सत्यप्रियया) गिरा च योग्या (=संसर्गार्हा) त्वमेव तयोः (श्रीसरस्वत्योः) तृतीया। समानगुणयोर्युवयोर्दाम्पत्यं युज्यते एव इति भावः। तृतीया=third. गिरा is Instrumental sing. of गीर् in the feminine.

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[1]अथाङ्गराजादवतार्य चक्षुर्[2]याहीति जन्यामवदत्कुमारी।
नासौ न काम्यो न च वेद सम्यग्द्रष्टुं न सा भिन्नरुचिर्हि लोकः॥

1. अथाङ्गनाथादवतार्य 2. यातेति जन्यान्

Then the princess, having withdrawn her eyes from the lord of the Aṅgas, said to the maid (*lit.* the friend of her mother) – 'Move on'; not that he was not attractive and not even that she did not know how to see (him) correctly; verily people are of varied tastes.

ಅಥ=ಬಳಿಕ **ಕುಮಾರೀ**=ರಾಜಕುಮಾರಿಯು **ಅಂಗರಾಜಾತ್**=ಅಂಗರಾಜನಿಂದ **ಚಕ್ಷುಃ**=(ತನ್ನ) ನೋಟವನ್ನು **ಅವತಾರ್ಯ**=ಹಿಂತೆಗೆದು ಕೊಂಡು **ಜನ್ಯಾಂ**=(ತನ್ನ) ಮಾತೃಸಖಿಯನ್ನು ಕುರಿತು **ಯಾಹಿ**=(ಮುಂದೆ) ನಡೆ **ಇತಿ**=ಎಂದು **ಅವದತ್**=ಹೇಳಿದಳು. **ಅಸೌ**=ಈ ಅಂಗರಾಜನು **ಕಾಮ್ಯಃ**=ಬಯಸಲು ಯೋಗ್ಯನಾಗಿ **ನ ಇತಿ ನ**=ಇರಲಿಲ್ಲವೆಂದಲ್ಲ. **ಸಾ ಚ**=ಆ ಕುಮಾರಿಯೂ **ಸಮ್ಯಕ್**=ಚೆನ್ನಾಗಿ **ದ್ರಷ್ಟುಂ**=ವಿವೇಚಿಸಲು **ನ ವೇದ**=ತಿಳಿದಿರಲಿಲ್ಲ **ಇತಿ**=ಎಂಬುದೂ **ನ**=ಅಲ್ಲ. **ಲೋಕಃ**=ಲೋಕವು **ಭಿನ್ನರುಚಿಃ ಹಿ**=ಭಿನ್ನ ಭಿನ್ನವಾದ ಅಭಿರುಚಿಯುಳ್ಳದ್ದಲ್ಲವೆ!

The princess was all along seeing the lord of the Aṅgas. When the portress had finished her say about that king, Indumati withdrew her eyes from him and directed her to proceed to the next king. The prortress had uttered only very good words about the king. His features were

really very attractive. Indumati herself was a shrewd lady and could judge things properly for herself. Yet, she was not inclined to woo him. This strange attitude of Indumati has to be explained away by saying that 'tastes differ'.

अथ कुमारी अङ्गराजात् चक्षुः अवतार्य जन्यां 'याहि' इत्यवदत् । चक्षुः is in neuter objective singular. अवतार्य=अपनीय । जन्यां = मातृसखीम् ; mother's friend. 'जन्या मातृसखीमुदोः' — Vis'va. यातेति जन्यान् अवदत्कुमारी is another reading. Here जन्यान् is derived as जनीं (वधूं) वहन्तीति जन्याः (वधूबन्धवः)। or 'जन्याः स्निग्धा वरस्य ये'—Amara. याहि is 2nd singular of या 2nd conjugation Parasmai in the Imperative [यातु-याताम्-यान्तु । याहि - यातम्-यात । यानि-याव- याम ।] अवदत्— see stanza 20. In the next half of the stanza the poet accounts for Indumati's not choosing this king saying, भिन्नरुचिः लोकः —people are of different tastes, as, in this case, there was neither any दृश्यदोष nor द्रष्टृदोष । Note the use of the double negative in (१) असौ काम्यः (=कमनीयः) न इति न and (२) सा (कुमारी) च सम्यक् द्रष्टुं (विवेक्तुं) न वेद इति न। रुचिरमपि किंचित् कस्मैचित् न रोचते । किं कुर्मः ? नहि इच्छा नियन्तुं शक्यते' इति भावः। वेद is 3rd singular of विद् 3rd conj. Parasmai in the Present tense [वेद- विदतुः - विदुः । वेत्थ-विदथुः-विद । वेद-विद्व-विद्म । Also [वेत्ति-वित्तः-विदन्ति । वेत्सि-वित्थः-वित्थ । वेद्मि-विद्वः-विद्मः ।]

31

ततः परं दुष्प्रसहं [1]द्विषद्भिर्नृपं नियुक्ता प्रतिहारभूमौ ।
निदर्शयामास विशेष[2]दृश्यमिन्दुं नवोत्थानमिवेन्दुमत्यै ॥

1. परेषां 2. ०कान्तमिन्दुं

Then (Sunanda,) the maid employed to keep guard at the door, showed to Indumati another exceedingly handsome prince who was not to be withstood by (his) enemies, just as (people point out) the newly-risen moon.

ತತಃ=ಬಳಿಕ ಪ್ರತಿಹಾರಭೂಮೌ=ದ್ವಾರ ದೇಶದಲ್ಲಿ ನಿಯುಕ್ತಾ= ನೇಮಿಸಲ್ಪಟ್ಟಿದ್ದ ಆ ಪ್ರತಿಹಾರಿಯು ದ್ವಿಷದ್ಭಿಃ=ಶತ್ರುಗಳಿಗೆ ದುಷ್ಪ್ರಸಹಂ= ಸಹಿಸಲಶಕ್ಯನಾಗಿದ್ದ, ಅಂದರೆ ಶೂರನಾಗಿದ್ದ ವಿಶೇಷ ದೃಶ್ಯಂ=ತುಂಬ ದರ್ಶನೀಯನಾಗಿದ್ದ, ಅಂದರೆ ರೂಪವಂತನಾಗಿದ್ದ ಪರಂ=ಬೇರೆ ಒಬ್ಬ ನೃಪಂ= ರಾಜನನ್ನು ನವ+ಉತ್ಥಾನಂ=ಹೊಸದಾಗಿ ಉದಯಿಸಿದ ಇಂದುಂ ಇವ= ಚಂದ್ರನನ್ನು ಹೇಗೋ ಹಾಗೆ ಇಂದುಮತ್ಯೈ=ಇಂದುಮತಿಗೆ ನಿದರ್ಶಯಾಮಾಸ=ತೋರಿಸಿದಳು.

When Indumati rejected the Aṅga king and asked Sunanda to move on further, she showed her another king (seated next to the lord of the Aṅgas). This king was a great hero. His enemies feared him, being unable to withstand his heroism. But to others he was of a very pleasing appearance on account of his exceedingly handsome personality. While showing him to Indumati, Sunanda felt the same delight as people would while pointing out the newly risen moon.

प्रतिहारभूमौ (द्वारदेशे) नियुक्ता—दौवारिकी; the portress. परं is a सर्वनाम and declined like सर्व । द्विषद्भिः=शत्रुभिः; दुष्प्रसहं=दुः+प्र+सहम् i.e., शूरम्। विशेषदृश्यं=रूपवन्तम्। नवोत्थानं=नवोदयम्। इन्दुं=moon (object) निदर्शयामास=showed. इन्दुमत्यै—the dative case here is by the rule कर्मणा यमभिप्रैति स संप्रदानम्—Pāṇini 1-4-32. Hence इन्दुमत्यै means इन्दुमतीमभिप्रेत्य । इव indicates resemblance only between the two acts of showing (i) the king and (ii) the newly risen moon. निदर्शयामास is 3rd singular of the Causative of दृश् with नि in the Perfect tense. Its conjugation is like पाटयामास in stanza 17.

[*32–35 The Avantī king is introduced*]

32--35

अवन्तिनाथोऽयमुदग्रबाहुर्विशालवक्षास्तनुवृत्तमध्यः ।
आरोप्य चक्रभ्रममुष्णतेजास्त्वष्ट्रेव यत्नोल्लिखितो [1]विभाति ॥३२॥

अस्य प्रयाणेषु समग्रशक्तेरग्रेसरैर्वाजिभि[2]रुत्थितानि ।
कुर्वन्ति सामन्त[3]शिखामणीनां प्रभाप्ररोहास्तमयं रजांसि ॥३३॥

असौ महाकालनिकेतनस्य [4]वसन्नदूरे किल चन्द्रमौलेः ।
तमिस्रपक्षेऽपि सह प्रियाभिर्ज्योत्स्नावतो निर्विशति प्रदोषान् ॥३४॥

अनेन यूना सह पार्थिवेन रम्भोरु कच्चिन्मनसो रुचिस्ते ।
सिप्रातरङ्गानिलकम्पितासु विहर्तुमुद्यानपरम्परासु ॥३५॥

1. (अ)वभाति 2. ०रुद्धतानि 3. शिरोमणीनां 4. चन्द्रार्धमौलेर्निवसन्नदूरे

This person, endowed with long massive arms, an expansive chest and a slim rounded waist, is the king of Avanti. He (thus) looks like the sun trimmed carefully by Tvaṣṭṛ by placing him on a turning lathe [32]

The dust raised by the horses marching in the fore-front in the expeditions of this king possessing all the (three) regal powers, causes the disappearance of the lustrous beams of the crest-gems of (his) feudatory princes. [33]

This king, residing at no great distance from the moon-crested Siva, whose abode is Mahākāla, passes, in the company of his beloved, nights lit up with moonlight even during the dark half of the month. [34]

O you with thighs tapering like the stout stem of the plantain tree! Is your mind inclined to sport with this youthful prince in the rows of (his) gardens which are fanned by the breezes blowing over the ripples of the Siprā? [35]

ಉದಗ್ರಬಾಹುಃ=ಉದ್ದವಾದ ತೋಳುಗಳುಳ್ಳ **ವಿಶಾಲವಕ್ಷಾಃ**=ವಿಶಾಲವಾದ ವಕ್ಷಃಸ್ಥಳವುಳ್ಳ **ತನು-ವೃತ್ತ-ಮಧ್ಯಃ**=ಕೃಶವೂ ವೃತ್ತಾಕಾರ ಉಳ್ಳುದೂ ಆದ ಸೊಂಟವುಳ್ಳ **ಅಯಂ**=ಈತನು **ಅವಂತಿನಾಥಃ**=ಅವಂತಿ ದೇಶದ ರಾಜನು. **ತ್ವಷ್ಟ್ರಾ**=ವಿಶ್ವಕರ್ಮನಿಂದ **ಚಕ್ರಭ್ರಮಂ**=ಶಸ್ತ್ರಗಳನ್ನು ಉತ್ತೇಜಿತಗೊಳಿಸುವ ಚಕ್ರಾಕಾರವಾದ ಯಂತ್ರವನ್ನು **ಆರೋಪ್ಯ**=ಹತ್ತಿಸಲ್ಪಟ್ಟು **ಯತ್ನ+ಉಲ್ಲಿಖಿತಃ**=ಪ್ರಯತ್ನ ಪೂರ್ವಕವಾಗಿ ಕಡೆದು ಮಾಟವಾದ ಆಕಾರವುಳ್ಳವನಾಗಿ ಮಾಡಲ್ಪಟ್ಟ **ಉಷ್ಣತೇಜಾಃ ಇವ**=ಸೂರ್ಯನಂತೆ, **ವಿಭಾತಿ**=ಪ್ರಕಾಶಿಸುತ್ತಿದ್ದಾನೆ. [೩೨]

ಸಮಗ್ರಶಕ್ತೇಃ=ಪ್ರಭು, ಮಂತ್ರ ಮತ್ತು ಉತ್ಸಾಹ ಎಂಬ ಮೂರು ವಿಧ ಶಕ್ತಿಗಳಿಂದಲೂ ಕೂಡಿರುವ **ಅಸ್ಯ**=ಈ ಅವಂತಿರಾಜನ **ಪ್ರಯಾಣೇಷು**=ಜೈತ್ರಯಾತ್ರೆಗಳಲ್ಲಿ **ಅಗ್ರೇಸರೈಃ**=ಮುಂದಾಗಿ ಸಾಗುವ **ವಾಜಿಭಿಃ**=ಕುದುರೆಗಳಿಂದ **ಉತ್ಥಿತಾನಿ**=ಮೇಲಕ್ಕೆದ್ದ **ರಜಾಂಸಿ**=ಧೂಳುಗಳು **ಸಾಮಂತ-ಶಿಖಾಮಣೀನಾಂ**=ಸಾಮಂತರಾಜರ (ಕಿರೀಟದಲ್ಲಿನ) ಚೂಡಾಮಣಿಗಳ **ಪ್ರಭಾಪ್ರರೋಹ+ಅಸ್ತಮಯಂ**=ತೇಜಸ್ಸಿನ ಅಂಕುರಗಳ ವಿನಾಶವನ್ನು **ಕುರ್ವಂತಿ**=ಮಾಡುತ್ತವೆ. [೩೩]

ಅಸೌ=ಈ ಅವಂತಿರಾಜನು **ಮಹಾಕಾಲ-ನಿಕೇತನಸ್ಯ**=ಮಹಾಕಾಲ ದೇವಾಲಯದ **ಚಂದ್ರಮೌಲೇಃ**=ಚಂದ್ರಮೌಳಿಯಾದ ಈಶ್ವರನಿಗೆ **ಅದೂರೇ**=ಸಮೀಪದಲ್ಲೇ **ವಸನ್**=ವಾಸಿಸುತ್ತಾ **ತಮಿಸ್ರಪಕ್ಷೇ ಅಪಿ**=ಕೃಷ್ಣಪಕ್ಷದಲ್ಲೂ ಕೂಡ **ಪ್ರಿಯಾಭಿಃ ಸಹ**=ತನ್ನ ಪ್ರಿಯೆಯರೊಡನೆ **ಜ್ಯೋತ್ಸ್ನಾವತಃ**=ಬೆಳದಿಂಗಳಿಂದ ಕೂಡಿದ **ಪ್ರದೋಷಾನ್**=ರಾತ್ರಿಗಳನ್ನು **ನಿರ್ವಿಶತಿ**=ಅನುಭವಿಸುತ್ತಾನೆ **ಕಿಲ**=ಎಂದು ಹೇಳುತ್ತಾರೆ. [೩೪]

ರಂಭೋರು=ಎಲೌ (ಬಾಳೆಯ ಗಿಡದಂತೆ ಮಾಟವಾದ ತೊಡೆಗಳುಳ್ಳ) ಸುಂದರಿಯೆ! **ಯೂನಾ**=ಯುವಕನಾದ **ಅನೇನ**=ಈ **ಪಾರ್ಥಿವೇನ ಸಹ**=

ರಾಜನೊಡನೆ ಸಿಪ್ರಾ-ತರಂಗ+ಅನಿಲ-ಕಂಪಿತಾಸು=ಸಿಪ್ರಾನದಿಯ ಅಲೆಗಳ ಮೇಲೆ ಬೀಸುವ ಗಾಳಿಯಿಂದ ಅಲ್ಲಾಡಿಸಲ್ಪಟ್ಟ ಉದ್ಯಾನ ಪರಂಪರಾಸು=(ತರುಲತೆಗಳುಳ್ಳ) ಉದ್ಯಾನವನಗಳ ಸಾಲುಗಳಲ್ಲಿ ವಿಹರ್ತುಂ=ವಿಹರಿಸಲು ತೇ=ನಿನ್ನ ಮನಸಃ=ಮನಸ್ಸಿಗೆ ರುಚಿಃ ಕಚ್ಚಿತ್=ಅಭಿರುಚಿಯುಂಟೆ? [೩೫]

Sunanda, speaking of this king to Indumati drew her attention to three main aspects of his handsome personality and said—this person, endowed with long and massive arms, an expansive chest and a slim rounded waist, is the king of the Avanti country. Perfect proportion in the different limbs of a person is not easy to find. But look at this king. All his limbs are perfectly symetrical and of a very desirable and attractive size. With such a desirable personality he looks like the sun who is now of a form which was skilfully trimmed by the divine architect Tvaṣṭṛ by mounting him on his turning lathe. [32]

This king possesses all the three royal powers (prabhu, mantra and utsāha). His army is constantly engaged in expeditions against his enemies. Horses marching in the forefront during such expeditions raise profuse dust. These dust particles settle down on the crest-gems of the feudatory princes participating in the expeditions and make their lustre disappear. In other words, the enemies of this king are defeated even by the soldiers marching in the fore-front.

This king lives very close to the temple of Mahākāla in Ujjain. The temple is of the moon-crested Siva. So the neighbourhood of the temple is lit up, even during the nights of the dark half of the month, by the moon of Siva's crest. In other words, there is moon-light on all the thirty nights of the month in the kings palace and gardens and thus the king can enjoy the company of his beloveds on all nights in moon-light. [34]

This king is quite young. If you are inclined to marry him, you can sport with him in his several gardens where the lovely creepers and trees are gently shaken by the cool breeze of the Sipra waves. [35]

उदग्रबाहु: (=दीर्घबाहु:) उदग्रौ बाहू यस्य सः । विशालं वक्षः यस्य सः —विशालवक्षाः । तनुश्च तत् वृत्तं (वर्तुलं) च तनुवृत्तं; तनुवृत्तं मध्यं यस्य सः —तनुवृत्तमध्यः । अवन्तिनाथः—lord of the Avanti country which is to the north of Narmadā. The capital of this country was Avantipurī (or Ujjayinī or Vis'āla as it is also called). This city is generally considercd to be one of the seven most sacred cities of India. Cf.—अयोध्या मधुरा माया काशी काञ्चिरवन्तिका । पुरी द्वारावती चैव सप्तैता मोक्षदायिकाः ॥ त्वष्ट्रा—by Tvaṣṭṛ also called Vis'vakarman. Tvaṣṭṛ is the architect of the gods. [He is the vulcan of the Hindu mythology. He had a son named *Tris'iras* and a daughter called संज्ञा who was given in marriage to the sun. But she was unable to bear the severe light of her husband, and therefore Tvaṣṭṛ mounted the sun upon his lathe and carefully trimmed off a part of his bright disc. The part trimmed off is said to have been used by him in forming the discus of Viṣṇu, the tris'ūla of S'iva and some other weapons of the gods — V. S. Apte]. चक्रभ्रमं is चक्राकारं शस्त्रोत्तेजनयन्त्रम् according to Mallinātha. यत्नोल्लिखितः — यत्नेन उल्लिखितः; according to Viṣṇupurāṇa, Tvaṣṭṛ was able to reduce the dazzling brightness of the sun's disc by just one-eighth; hence the propriety of यत्नेन here. उष्णतेजाः—the sun. विभाति is 3rd singular of भा with the upasarga वि in the Present [वि+भाति-भातः-भान्ति । भासि-भाथः-भाथ । भामि-भावः-भामः ।] [32]

समग्रशक्तेः—शक्तित्रयसंपन्नस्य, endowed with the three regal powers, viz., प्रभु, मन्त्र and उत्साह । Cf.— प्रभावोत्साहमन्त्रजास्तिस्रः

शक्तयः । तत्र कोषदण्डजं तेजः प्रभुशक्तिः। विक्रमादिनोन्नतिरुत्साहशक्तिः । सन्धिविग्रहादीनां मन्त्रेण यथावत्स्थापनं मन्त्रशक्तिः ॥ प्रयाणेषु—in the expeditions; जैत्रयात्रासु। वाजिभिः = अश्वैः । उत्थितानि — raised; causal in sense. रजांसि (subject) is neuter in gender; it is the nominative plural of रजस्=dust. प्रभायाः प्ररोहः, तस्य अस्तमयं —प्रभाप्ररोहास्तमयम (object). कुर्वन्ति (predicate) is 3rd plural of कृ in the Present [करोति-कुरुतः-कुर्वन्ति। करोषि-कुरुथः-कुरुथ। करोमि -कुर्वः-कुर्मः ।] 'नासीरैरेव अस्य शत्रवः पराजीयन्ते इति भावः'—Mallinātha. [33]

महाकाल is the S'iva temple in Ujjain. This is celebrated in the Skandapurāṇa thus— आकाशे तारकं लिङ्गं पाताले हाटकेश्वरम्। मर्त्यलोके महाकालं दृष्ट्वा काममवाप्नुयात् ॥ Kālidasa has described this महाकाल S'iva, the temple, worship etc., in his Meghasandes'a I 35–39. महाकालम् एव निकेतनं यस्य तस्य—महाकालनिकेतनस्य; vis'eṣaṇa of चन्द्रमौलेः। अदूरे = समीपे। वसन् is present participle form in the masculine nominative singular of वस् । तमिस्रपक्षे=कृष्णपक्षे । Cf.— अन्धकारोऽस्त्रियां ध्वान्तं तमिस्रं तिमिरं तमः — Amara. जोत्स्नावतः is the vis'eṣaṇa of प्रदोषान्—nights; रात्रीः । निर्विशति—अनुभवति, enjoys. 'नित्यज्योत्स्नाविहारत्वम् एतस्यैव नान्यस्य इति भावः' —Mallinātha. निर्विशति is 3rd singular of (निर्) विश् in the Present tense [निर्विशति- निर्विशतः-निर्विशन्ति । विशसि-विशथः-विशथ । विशामि-विशावः-विशामः ।] [34]

रम्भे (कदलीस्तम्भौ) इव ऊरू यस्याः सा रम्भोरूः; तस्याः संबुद्धिः—हे रम्भोरु। यूना is the instrumental singular of युवन्—a youth. सिप्रा is the river near Ujjaini. सिप्रायाः तरङ्गाणाम् अनिलेन कम्पितासु —सिप्रातरङ्गानिलकम्पितासु is the vis'eṣaṇa of उद्यानपरम्परासु (उद्यानपङ्क्तिषु) । विहर्तुं ते मनसः रुचिः कच्चित् ? तत्र विहर्तुं ते 'स्पृहा अस्ति किम् इत्यर्थः।'—Mallinātha. But, it would be better to mean by कच्चित्—I hope that etc. [35]

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[1]तस्मिन्नभिद्योतितबन्धुपद्मे प्रतापसंशोषितशत्रुपङ्के ।
बबन्ध सा नोत्तमसौकुमार्या कुमुद्वती भानुमतीव भावम् ॥

1. तस्मिन् समुद्योतित॰

That supremely delicate princess did not fix her heart on him who had caused the lotuses in the form of his (gladdened) relatives to blossom and through his valour, had dried up (destroyed) the mire in the form of his enemies, just as the supremely soft night-lotus does not (cherish any attachment for) the sun who blooms other lotuses and dries up the mire by his heat.

ಉತ್ತಮ ಸೌಕುಮಾರ್ಯಾ=ಉತ್ಕೃಷ್ಟವಾದ ಸೌಕುಮಾರ್ಯವುಳ್ಳ ಸಾ= ಆ ಇಂದುಮತಿಯು ಅಭಿದ್ಯೋತಿತ-ಬಂಧುಪದ್ಮೇ=ಸಂತೋಷಗೊಳಿಸಲ್ಪಟ್ಟ ಬಂಧುಗಳೆಂಬ ಕಮಲಗಳುಳ್ಳ ಪ್ರತಾಪ-ಸಂಶೋಷಿತ-ಶತ್ರುಕರ್ದಮೇ= ತೇಜಸ್ಸಿನಿಂದಲೇ ಇಂಗಿಸಲ್ಪಟ್ಟ ಶತ್ರುಗಳೆಂಬ ಕೆಸರುಳ್ಳ ತಸ್ಮಿನ್=ಆ ಅವಂತಿ ರಾಜನಲ್ಲಿ ಭಾವಂ= ಮನಸ್ಸನ್ನು ನ ಬಬಂಧ=ಇಡಲಿಲ್ಲ; ಉತ್ತಮಸೌಕುಮಾರ್ಯಾ=ಉತ್ಕೃಷ್ಟವಾದ ಸೌಕುಮಾರ್ಯವುಳ್ಳ ಕುಮುದ್ವತೀ=ಕನ್ನೈದಿಲೆಯು ಅಭಿದ್ಯೋತಿತ-ಬಂಧುಪದ್ಮೇ=ಅರಳಿಸಿದ ಬಂಧುರೂಪ ಕಮಲಗಳುಳ್ಳ, ಪ್ರತಾಪ ಸಂಶೋಷಿತ ಶತ್ರುಕರ್ದಮೇ=ತನ್ನ ಬಿಸಿಲಿನಿಂದ ಒಣಗಿಸಲ್ಪಟ್ಟ ಶತ್ರುರೂಪಿ ಕೆಸರುಳ್ಳ ಭಾನುಮತಿ ಇವ=ಸೂರ್ಯನಲ್ಲಿ ಹೇಗೆ ಮನಸ್ಸಿಡದೋ ಹಾಗೆ.

Indumati was like the night lotus, very soft and delicate. She was not like the day lotus which blooms and rejoices at the light of the sun. The king of Avanti was valiant like the sun who would give delight to the day lotus by his heat. He had destroyed all his enemies. Indumati perhaps felt that he was, like a warrior, hard in mind and deed and would not suit her. So she could not fix her heart on him.

In this s'loka, the king is compared to the sun and Indumatī to the night-lotus which has a natural aversion for the sun. Therefore the epithets here apply both to the sun and the king and have different meanings in the two cases. अभिद्योतित — (1) caused to bloom (2) gladdened. प्रताप—(1) heat (2) valour. संशोषित—(1) dried up (2) destroyed. भावं न बबन्ध=did not fix her heart (love). बबन्ध is 3rd singular of बन्ध् 9th conj. Parasmai in the Perfect [बबन्ध-बबन्धतुः-बबन्धुः । बबन्धिथ-बबन्धथुः-बबन्ध। बबन्ध-बबन्धिव-बबन्धिम ।]

37

तामग्रतस्तामरसान्तराभामनूपराजस्य गुणैरनूनाम् ।
[1]विधाय सृष्टिं ललितां विधातुर्जगाद भूयः सुदतीं सुनन्दा ॥

1. निधाय

Then Sunanda stationed her (i.e., Indumatī), — who was a charming creation of the Creator, whose complexion resembled that of the interior of a lotus, who was not short of (any) accomplishment and who was a young lady with a lovely set of teeth, — in front of the king of Anūpa and spoke again to her—

ಸುನಂದಾ=ಸುನಂದೆಯು ತಾಮರಸ+ಅಂತರ+ಆಭಾಂ=ಕಮಲದ ಒಳಭಾಗಕ್ಕೆ ಸಮನಾದ ಕಾಂತಿಯುಳ್ಳ ಅಂದರೆ ಕನಕಗೌರವರ್ಣವುಳ್ಳ ಗುಣೈಃ=ಗುಣಗಳಿಂದ ಅನೂನಾಂ=ಕಮ್ಮಿಯಿಲ್ಲದವಳಾದ ಸುದತೀಂ=ಸುಂದರವಾದ ದಂತಗಳಿಂದ ಕೂಡಿದ ಯೌವನವುಳ್ಳ ವಿಧಾತುಃ=ಬ್ರಹ್ಮನ ಲಲಿತಾಂ ಸೃಷ್ಟಿಂ=ಮಧುರ ಸೃಷ್ಟಿಯಾದ ತಾಂ=ಆ ರಾಜಕುಮಾರಿಯನ್ನು ಅನೂಪರಾಜಸ್ಯ=ಅನೂಪರಾಜನ ಅಗ್ರತಃ=ಮುಂದುಗಡೆ ವಿಧಾಯ=ಇಟ್ಟುಕೊಂಡು ಭೂಯಃ= ತಿರುಗಿ ಜಗಾದ=ಹೇಳಿದಳು.

Indumatī was of a lovely complexion which resembled that of the interior of a lotus. She was not short of any good quality. She was well accomplished. She was a very charming creation of the Creator. She was a young lady with a lovely set of teeth. Sunanda made this beautiful Indumatī halt before the king of the Anūpa country and, introducing him to her, said thus—

तामरे (on water) सस्ति (lies) इति तामरसम् — a lotus; तस्य अन्तरम्—तामरसान्तरम्। तस्य इव आभा यस्यास्ताम्—तामरसान्तराभाम्। अनूपानां राजा अनूपराजः; तस्य — अनूपराजस्य of the king of the Anūpa country. अनुगता आपो येषु ते अनूपा नाम देशाः। ऋक्पूरब्धूःपथामानक्षे इत्यप्रत्ययः समासान्तः। ‘ऊदनोर्देशे’ इत्यूदादेशः। अनूनाम्=अधिकाम्, according to Mallinātha. ‘Not short of’ is the literal meaning. शोभनाः दन्ताः अस्याः सा सुदती, ताम्— सुदतीम्। ‘वयसि दन्तस्य दतृ’ इति दत्रादेशः। उगितश्च इति ङीप्। The word दन्त at the end of a Bahuvrīhi compound beginning with सु or a numeral becomes दत् when it denotes a particular age. So सुदती is a youthful lady having fine teeth, while सुदन्ती means simply a lady with fine teeth irrespective of her age. ललितां सृष्टिं — elegant or lovely creation referring to Indumatī. विधाय=having stationed. भूयः=पुनः, again. जगाद—said; see stanza 27.

[*38–43 The lord of the Anūpas is introduced*]

38–43

संग्रामनिर्विष्टसहस्रबाहुरष्टादशद्वीपनिखातयूपः ।
अनन्यसाधारणराजशब्दो बभूव योगी किल कार्तवीर्यः ॥३८॥

अकार्यचिन्तासमकालमेव प्रादुर्भवंश्चापधरः पुरस्तात् ।
अन्तश्शरीरेष्वपि यः प्रजानां प्रत्यादिदेशाविनयं विनेता॥३९॥

[1]ज्याबन्धनिष्पन्दभुजेन यस्य विनिःश्वसद्वक्त्रपरम्परेण ।
कारागृहे निर्जितवासवेन [2]लङ्केश्वरेणोषितमा प्रसादात् ॥४०॥

तस्यान्वये भूपतिरेष जातः प्रतीप इत्यागमवृद्धसेवी ।
येन श्रियः संश्रयदोषरूढं स्वभावलोलेत्ययशः प्रमृष्टम् ॥४१॥

आयोधने कृष्णगतिं सहायमवाप्य यः क्षत्रियकालरात्रिम् ।
धारां शितां रामपरश्वधस्य संभावयत्युत्पलपत्त्रसाराम् ॥४२॥

अस्याङ्कलक्ष्मीर्भव दीर्घबाहोर्माहिष्मतीवप्रनितम्बकाञ्चीम् ।
प्रासादजालैर्जलवेणिरम्यां रेवां यदि प्रेक्षितुमस्ति कामः ॥४३॥

1. ज्याघातनिर्विष्टः 2. दशाननेन

It is said, there was a king named Kārtavirya who was a yogin, who would put forth a thousand arms in battle, who had erected sacrificial posts in all the eighteen continents of the globe, and who bore the pre-eminent (*lit.* not common to others) title 'king'. [38]

— who, being a ruler, appearing bow in hand before his subjects the very moment they thought of committing a crime, prevented them from doing a mis-deed even in thought. [39]

— in whose prison-house dwelt the lord of Lankā, the conqueror of even Indra, whose arms were motionless being bound with the bow-string and who was with the row of his mouths gasping for breath, till the pleasure (of his captor). [40]

In his line is born this king named Pratīpa, who attends on elderly persons versed in sacred

lores and by whom has been wiped off the ill-repute of S'ri that she is by nature fickle, which (ill-repute) has arisen by the faults of those with whom she resides. [41]

Having obtained the god of fire as his ally in battles, he considers the sharp edge of Para'surāma's axe, which is the night of destruction to the Kṣatriyas, to be of the (same) substance (as) of a night lotus petal. [42]

Be you the lady to sit on the lap of this king endowed with long arms, if there is in you the desire to look, through the latticed windows of his palace, at the river Revā which is charming with the rippling stream and is encircling the hip-like ramparts of the Māhiṣmati city like a girdle zone.

ಸಂಗ್ರಾಮ-ನಿರ್ವಿಷ್ಟ-ಸಹಸ್ರಬಾಹುಃ=ಯುದ್ಧಗಳಲ್ಲಿ ಸಾವಿರ ಬಾಹುಗಳನ್ನು ತಾಳಿದವನೂ **ಅಷ್ಟಾದಶ-ದ್ವೀಪ-ನಿಖಾತ-ಯೂಪಃ**=ಹದಿನೆಂಟು ದ್ವೀಪಗಳಲ್ಲೂ (ಯಜ್ಞಸಂಬಂಧವಾದ) ಯೂಪಸ್ತಂಭಗಳನ್ನು ನೆಟ್ಟವನೂ **ಅನನ್ಯ-ಸಾಧಾರಣ-ರಾಜಶಬ್ದಃ**=ಬೇರೆಯವರಿಗೆ ಸಾಧಾರಣವಲ್ಲದ ರಾಜಶಬ್ದವುಳ್ಳವನೂ **ಯೋಗೀ**=(ಬ್ರಹ್ಮಜ್ಞಾನವುಳ್ಳ) ಯೋಗಿಯೂ ಆಗಿ **ಕಾರ್ತವೀರ್ಯಃ**=ಕಾರ್ತವೀರ್ಯನೆಂಬ ರಾಜನು **ಬಭೂವ ಕಿಲ**=ಇದ್ದನಷ್ಟೆ. [೩೮]

ವಿನೇತಾ=ಶಿಕ್ಷಕನಾದ **ಯಃ**=ಯಾವ ಕಾರ್ತವೀರ್ಯನು **ಅಕಾರ್ಯಚಿಂತಾಸಮಕಾಲಂ ಏವ**=ಅಸತ್ಕಾರ್ಯ ಮಾಡಬೇಕೆಂಬ ಚಿಂತೆಯುಂಟಾದ ಕ್ಷಣದಲ್ಲೇ (ಅಂತಹವರ) **ಪುರಸ್ತಾತ್**=ಮುಂದುಗಡೆ **ಚಾಪಧರಃ**=ಧನುರ್ಧಾರಿಯಾಗಿ **ಪ್ರಾದುರ್ಭವನ್**=ಕಾಣಿಸಿಕೊಳ್ಳುತ್ತಾ **ಪ್ರಜಾನಾಂ**=ಪ್ರಜೆಗಳ **ಅಂತಃಶರೀರೇಷು ಅಪಿ**=ಅಂತಃಕರಣಗಳಲ್ಲೂ ಕೂಡ **ಅವಿನಯಂ**=ಅಪರಾಧವಾಗುವಿಕೆಯನ್ನು **ಪ್ರತಿ+ಆದಿದೇಶ**=ತಪ್ಪಿಸುತ್ತಿದ್ದನೋ; [೩೯]

ಜ್ಯಾಬಂಧ-ನಿಷ್ಪಂದ-ಭುಜೇನ=(ಬಿಲ್ಲಿಗೆ) ಹೆದೆಯೇರಿಸುವಾಗ ನಿಶ್ಚಲವಾದ ಭುಜಗಳುಳ್ಳ **ವಿನಿಃಶ್ವಸದ್ವಕ್ತ್ರಪರಂಪರೇಣ**=ದೀರ್ಘವಾಗಿ

ನಿಃಶ್ವಾಸಬಿಡುವ (ಹತ್ತೂ) ಮುಖಗಳ ಸಾಲು ಉಳ್ಳ **ನಿರ್ಜಿತವಾಸವೇನ**= ಇಂದ್ರನನ್ನೂ ಜಯಿಸಿದವನಾದ **ಲಂಕೇಶ್ವರೇಣ**=(ದಶವದನನಾದ) ಲಂಕಾಧಿಪತಿ ರಾವಣನಿಂದ **ಯಸ್ಯ**=ಯಾವ ಕಾರ್ತವೀರ್ಯನ **ಕಾರಾಗೃಹೇ**=ಬಂದೀಖಾನೆಯಲ್ಲಿ **ಆ ಪ್ರಸಾದಾತ್**=ಅವನ ಅನುಗ್ರಹ ಲಭಿಸುವವರೆಗೂ **ಉಷಿತಂ**=ವಾಸವಾಗಿರೋಣಾಯಿತೋ; [೪೦]

ತಸ್ಯ=ಅಂತಹ ಕಾರ್ತವೀರ್ಯನ **ಅನ್ವಯೇ**=ವಂಶದಲ್ಲಿ **ಜಾತಃ**=ಹುಟ್ಟಿದವನೂ **ಆಗಮವೃದ್ಧಸೇವೀ**=ಜ್ಞಾನವೃದ್ಧರನ್ನು ಸೇವಿಸುವವನೂ **ಪ್ರತೀಪ ಇತಿ**=ಪ್ರತೀಪ ಎಂದು ಪ್ರಸಿದ್ಧನೂ ಆದವನು **ಏಷಃ**=ಈ **ಭೂಪತಿಃ**=ರಾಜನು. **ಯೇನ**=ಯಾವ ಈ ಪ್ರತೀಪ ರಾಜನಿಂದ **ಸಂಶ್ರಯ ದೋಷರೂಢಂ**= ಆಶ್ರಯವಾದ ಮನುಷ್ಯನ ದುರ್ವ್ಯಸನಾದಿ ದೋಷಗಳಿಂದ ಉತ್ಪನ್ನವಾಗಿರುವ **ಸ್ವಭಾವಲೋಲಾ**=ಸ್ವಭಾವದಿಂದಲೇ ಚಂಚಲೆ **ಇತಿ**=ಎಂಬ **ಶ್ರಿಯಃ**= ಲಕ್ಷ್ಮಿಯ **ಅಯಶಃ**=ದುಷ್ಕೀರ್ತಿಯು **ಪ್ರಮೃಷ್ಟಂ**=ತೊಡೆದು ಹಾಕಲ್ಪಟ್ಟಿದೆಯೋ. [೪೧]

ಯಃ=ಯಾವ ಪ್ರತೀಪನು **ಆಯೋಧನೇ**=ಯುದ್ಧದಲ್ಲಿ **ಕೃಷ್ಣಗತಿಂ**= (ಕಪ್ಪಾದ ಗಮನವುಳ್ಳ) ಅಗ್ನಿಯನ್ನು **ಸಹಾಯಂ**=ಸಹಾಯವನ್ನಾಗಿ **ಅವಾಪ್ಯ**=ಹೊಂದಿ **ಕ್ಷತ್ರಿಯ ಕಾಲರಾತ್ರಿಂ**=ಕ್ಷತ್ರಿಯರಿಗೆ ಕಾಲರಾತ್ರಿ ಸ್ವರೂಪವಾದ **ರಾಮಪರಶ್ವಥಸ್ಯ**=ಪರಶುರಾಮನ ಕೊಡಲಿಯ **ಶಿತಾಂ**= ತೀಕ್ಷ್ಣವಾದ **ಧಾರಾಂ**=ಅಲುಗನ್ನೂ **ಉತ್ಪಲಪತ್ರಸಾರಾಂ**=ಕನ್ನೈದಿಲೆಯ ದಳದಷ್ಟು (ಮಾತ್ರ) ಸಾರವುಳ್ಳದ್ದನ್ನಾಗಿ **ಸಂಭಾವಯತಿ**=ಭಾವಿಸುತ್ತಾನೋ.

ಮಾಹಿಷ್ಮತೀವಪ್ರನಿತಂಬಕಾಂಚೀಂ=ಮಾಹೀಷ್ಮತೀ ನಗರದ ಪ್ರಾಕಾರವೆಂಬ ನಿತಂಬದಮೇಲಿನ ಒಡ್ಯಾಣದಂತಿರುವ **ಜಲವೇಣಿರಮ್ಯಾಂ**= ನೀರಿನ ಪ್ರವಾಹದಿಂದ ರಮ್ಯವಾದ **ರೇವಾಂ**=ನರ್ಮದಾ ನದಿಯನ್ನು **ಪ್ರಾಸಾದ ಜಾಲೈಃ**=ಅರಮನೆಯ ಗವಾಕ್ಷಗಳಿಂದ **ಪ್ರೇಕ್ಷಿತುಂ**=ನೋಡಲು **ಕಾಮಃ**= ಆಸೆಯು **ಅಸ್ತಿ ಯದಿ**=(ನಿನಗೆ) ಇದೆಯಾದರೆ **ದೀರ್ಘಬಾಹೋಃ**=ಉದ್ದವಾದ ತೋಳುಗಳುಳ್ಳ **ಅಸ್ಯ**=ಈ ಪ್ರತೀಪರಾಜನ **ಅಂಕಲಕ್ಷ್ಮೀಃ**=ತೊಡೆಯ ಮೇಲೆ ಕುಳಿತುಕೊಳ್ಳುವ ಲಕ್ಷ್ಮಿಯಾಗಿ **ಭವ**=ಆಗು (ಅಂದರೆ ಇವನನ್ನು ವರಿಸು). [೪೩]

Sunanda first of all refers to Kārtavīryārjuna and his greatness, as the lord of Arūpas hailed from his lineage. Kārtavīrya was a yogin and as such had yogic powers (as will be detailed in the next stanza). Although this king was normally with only two arms, like any other person, he would assume a thousand arms in battles and fight with all of them. He had performed sacrifices in every part of this globe and, as a mark of that, numerous Yūpas had been erected by him in all the 18 continents. He was a *Rāja* in the true sense of the term and thus the title *king* that he held was of an extraordinary significance than of the one commonly held by others. [38]

Sunanda points out in this stanza how Kārtavīrya was using his yogic power and how his kingship was of an extra-ordinary nature. The moment his subjects thought of committing a bad deed, he would know it by his yogic power and at once make his appearance, bow in hand, before such persons and see that they abandoned all evil thoughts. Other kings might punish their subjects for their outward foul talks or actions; but this king would not allow persons even *to think* of doing any bad deed. Such an extra-ordinary power this king had. [39]

Rāvaṇa, the lord of Laṅkā, was in those days reputed as a very strong hero, as he had conquered even Indra. Kārtavīrya not only defeated him very easily but also took him a captive and confined him in his prison-house binding his arms with the string of his bow. The torture he was thus put to made him gasp for breath until such time as Kārtavīrya was pleased to set him free. (It must be remembered here that Rāma who killed Rāvaṇa was not yet born and that we are here dealing with the story of one of Rama's great grand-fathers.) [40]

This king of the Anūpas hails from the line of king Kārtavīrya. His name is Pratipa. He has great respect

for elderly persons and the sacred lores. He waits upon persons who are elderly by their learning. Goddess of wealth has firmly established herself in him as he has no vices. The ill-repute that she is fickle is of course caused by the personal faults of individuals. Now that ill-repute is removed by this king with whom she is residing steadily.

This Pratipa has secured a boon from Agni, the fire-god, that he will personally consume the enemies who may invade his capital. So he is quite safe. Even the sharp edged axe of Paras'urāma is of no account to him, while all Kṣatriyas are afraid of it as he has avowed to destroy the entire Kṣatriya class. Here the poet describes the sharp-edge of Paras'urāma's axe as the night of annihilation of all Kṣatriyas, but at the same time states that the same thing was considered by Pratipa as of no strength or as very soft in substance like a petal of the blue lotus. [42]

The river Revā (i.e., Narmadā) flows close to the ramparts of his capital which is called the Māhiṣmatī city. Thus it looks as if it were the girdle zone on the hips (in the form of the ramparts) of the lady in the form of the city. The flowing water of the river looks lovely when viewed from a height at some distance. Such a sight of the river can be had by standing at the windows of this king's palace. You will have occasions to enjoy such sight, if you, who are like Lakshmi, marry this king who is with an imposing personality being endowed with long arms and is like Viṣnu himself. [43]

संग्रामेषु (युद्धेषु) निर्विष्टाः (अनुभूताः) सहस्रं बाहवो यस्य सः—संग्रामनिर्विष्टसहस्रबाहुः । 'युद्धादन्यत्र द्विभुज एव दृश्यते इत्यर्थः'—Mallinātha. अष्टादशसु द्वीपेषु निखाताः (स्थापिताः) यूपाः येन सः—अष्टादशद्वीपनिखातयूपः । 'सर्वक्रतुयाजी सार्वभौमश्चेति भावः'—Mallinātha. द्विर्गता द्वयोर्दिशोर्वा गता आपोऽत्रेति द्वीपः । अष्टादश द्वीपा विष्णुपुराणोक्ता यथा—

'जम्बुप्लक्षाह्वयौ द्वीपौ शल्मलिश्चापरो द्विज । कुशः क्रौञ्चः तथा शाकः पुष्करश्चैव सप्तमः । एते द्वीपाः समुद्रैस्तु सप्त सप्तभिरावृताः ॥ इन्द्रद्वीपः कुशेरुमांस्ताम्रवर्णो गभस्तिमान् । नागद्वीपस्तथा सौम्यो गन्धर्वस्त्वथवारुणः ॥ इलावृत्तं तथा सर्वं चन्द्रादित्यसमप्रभम् । इलावृत्तस्य मध्ये यो मेरु कनकपर्वतः। इत्थमष्टादश द्वीपाः समाख्याता महर्षिभिः ॥' एतेषु मध्ये सप्तैव मुख्या द्वीपा इति केचित् । नव मुख्यद्वीपा नवोपद्वीपा इत्यन्ये चाहुः ॥ (जरायुजादिसर्वभूतरञ्जनात्) अनन्यसाधारणो राजशब्दः यस्य सः — अनन्यसाधारणराजशब्दः । योगी = ब्रह्मविद्वान् according to Mallinātha. This king was believed to have obtained yogic siddhi from Dattātreya. कृतवीर्यस्य अपत्यं पुमान्—कार्तवीर्यः । He was the king of the *Haihayas*. His other names are सहस्रार्जुन, कार्तवीर्यार्जुन or simply अर्जुन । By propitiating sage Dattātreya, he obtained from him (1) a thousand arms and a gold chariot that would carry him any where he wished (2) power to restrain wrong (3) invincibility by his foes (4) death at the hands of a person renown in the three worlds and several other boons. He performed ten thousand sacrifices and ruled over the earth for 85000 years. He was a contemporary of Rāvaṇa and was killed by Paras'urāma. बभूव—see stanza 2. [38]

विनेता—a ruler; also a शिक्षक; one who punishes. अकार्यम्—a wicked or bad deed; अप्रशस्तं कार्यम् । अकार्यस्य चिन्तया समकालं यथा तथा — अकार्यचिन्तासमकालम् ; अहं चौर्यादिकं करिष्यामि इति बुद्ध्या समकालं यथा । पुरस्तात्=अग्रे । धरतीति धरः; चापस्य धरः—चापधरः । प्रादुर्भवन्—making his appearance (all on a sudden by his yogic power). अन्तःशरीरेषु = अन्तःकरणेषु; the word शरीर here means *Indriya* by लक्षणा । This king was restraining people from committing any bad deed even mentally. मानसापराधमपि निवारयामास । अन्ये तु वाक्कायापराधमात्रप्रतिकर्तार इति भावः'— Mallinātha. अविनयं — offence or crime. Note the

appropriateness of this word with विनेता at the beginning of the sentence. प्रति+आ+दिदेश— see stanza 25. [39]

ज्यायाः (of the bow-string) बन्धेन निष्पन्दाः भुजाः यस्य तेन—ज्याबन्धनिष्पन्दभुजेन। This and विनिःश्वसद्वक्त्रपरंपरेण are vis'eṣaṇas of लङ्केश्वरेण (subject of the verb उषितम्)। The two epithets are to indicate humiliation and the extreme helplessness to which Rāvaṇa was put to by Kārtavīrya. निर्जितवासवेन=who had conquered Indra. लङ्केश्वरेण=lord of Laṅkā. Although these two extol Rāvaṇa's valour and greatness, they only stress the more eminent power of Kārtavīrya. आ प्रसादात्=अनुग्रहपर्यन्तम्। उषितं=स्थितम्। According to Vāyupurāṇa, king Kārtavīrya invaded Laṅkā and took Rāvaṇa a captive and confined him in a corner of his prison-house for a long time till his grand-father, Pulastya interceded, when he was set free. According to another version, once Kārtavīrya was sporting in the Narmadā with the women of his harem and had stopped the flow of water with all his thousand arms. Rāvaṇa who chanced to go that way installed the S'ivaliṅga on the dry bed of the river at some distance down and began worshipping it. In the mean-time, as king Kārtavīrya came out of the river releasing the water there to flow, both Rāvaṇa and the liṅga were swamped. Rāvaṇa grew irritated by this and challenged Kārtavīrya to fight where he got defeated and was taken a prisoner. [40]

इति—known as. आगमवृद्धसेवी — श्रुतवृद्धसेवी; आगमेन वृद्धाः, आगमवृद्धाः; तान् सेवितुं शीलमस्य; one who waits upon those who are elderly in learning. अन्वये=वंशे। संश्रयदोषरूढं—संश्रयस्य=आश्रयस्य पुंसः, दोषैः=व्यसनादिभिः, रूढम्=उत्पन्नम्। स्वभावलोला=प्रकृतिचञ्चला। अयशः=दुष्कीर्तिः। प्रमृष्टं=निरस्तम्। दुष्टाश्रयत्यागशीलायाः

श्रियः प्रकृतिचापलप्रवादः मूढजनपरिकल्पितः इत्यर्थः। अयं तु दोषराहित्यात् न कदाचिदपि श्रिया त्यज्यते इति भावः। [41]

यः—प्रतीपः, the king. आयोधने— युद्धे। कृष्णा गतिः यस्य सः, तम्— कृष्णगतिं; Agni; that which leaves behind a dark track. सहायं=ally. अवाप्य —having obtained. The reference here is to Agni's love for the daughter of Nīla, as king of Māhiṣmatī. See Mahābhārata, Sabhāparva, chapter XXXI. [Nīla's daughter was of ravishing beauty. She used to kindle the sacred fire of her father with her breath. In course of time, Agni fell in love with her and would not flame until he was agitated by the gentle breath of that princess. Agni's love was accepted by her. Thereupon Agni used to assume the form of a Brahmin and enjoy her company. The king, some-how, discovered this and ordered that the Brahmin should be punished according to law. At this, Agni flamed up in wrath. Then the king coming to know that the Brahmin was no other than the fire god, bestowed his daughter in marriage on him and obtained from him a boon that his soldiers should be ever safe in battles. Since then, if any king invaded Mahiṣmati, he would be consumed by fire. So, all avoided the city] कालस्य रात्रिः — कालरात्रिः; the night at the time of annihilation (प्रलय). क्षत्रियाणां कालरात्रिः=क्षत्रियकालरात्रिः; the night of the total destruction of the kṣatriyas; the sharp edge of Paras'urāma's axe is described as such. परस्य (of another) श्वं (growth) परश्वम्; तं धयति इति परश्वधः— an axe. शितां=तीक्ष्णाम्। धारां=मुखम्। उत्पल (=night lotus, blue lotus)-पत्रस्य सार इव सारः यस्याः ताम्—उत्पलपत्रसाराम्, having the strength of a blue-lotus petal or leaf, i.e., having no strength at all. संभावयति=मन्यते। [42]

दीर्घबाहोः अस्य अङ्कलक्ष्मीः भव —'एनं वृणीष्व' इत्यर्थः। अनेन अयं विष्णुतुल्यः इति ध्वन्यते। माहिष्मत्याः वप्रः (प्राकारः) एव नितम्बः,

तस्य काञ्चीं(रशनाभूतां)=माहिष्मतीवप्रनितम्बकाञ्चीम्। वेणि is the braid of hair; therefore जलवेणि is the braid-like stream of water. रेवा (lit. that which roars) is नर्मदा। This river is also called सोमोद्भवा, पूर्वगङ्गा and मेखलकन्यका। प्रासादजालैः—गवाक्षैः; through the latticed windows. अस्ति is 3rd singular of अस् in the Present tense (लट्) [अस्ति-स्तः-सन्ति। असि-स्थः-स्थ। अस्मि-स्वः-स्मः।]

44

तस्याः प्रकामं प्रियदर्शनोऽपि न स क्षितीशो रुचये बभूव ।
शरत्प्रमृष्टाम्बुधरोपरोधः शशीव पर्याप्तकलो नलिन्याः ॥

That lord of the earth, though of a pleasing mien, was not agreeable to her, just as the moon, though divested of the screen of clouds by autumn and full with all digits, is not agreeable to the day-lotus.

ಪ್ರಕಾಮಂ=ತುಂಬ ಪ್ರಿಯದರ್ಶನಃ ಅಪಿ=ಪ್ರೀತಿಕರವಾದ ದರ್ಶನವುಳ್ಳವನೇ ಆಗಿದ್ದರೂ ಸಃ=ಆ ಕ್ಷಿತೀಶಃ=ರಾಜನು ಶರತ್-ಪ್ರಮೃಷ್ಟ-ಅಂಬುಧರ-ಉಪರೋಧಃ=ಶರತ್ಕಾಲದಿಂದ ತೊಡೆದುಹಾಕಲ್ಪಟ್ಟ ಮೋಡಗಳ ಮರೆ ಉಳ್ಳವನೂ ಪರ್ಯಾಪ್ತಕಲಃ=ಎಲ್ಲ ಕಲೆಗಳಿಂದಲೂ ಸಂಪೂರ್ಣನೂ ಆದ ಶಶೀ=ಚಂದ್ರನು ನಲಿನ್ಯಾಃ ಇವ=ಕಮಲಕ್ಕೆ ಹೇಗೋ ಹಾಗೆ ತಸ್ಯಾಃ=ಆ ಇಂದುಮತಿಗೆ ರುಚಯೇ=ಅಭಿರುಚಿ ಉಂಟುಮಾಡಲು ನ ಬಭೂವ=ಶಕ್ತನಾಗಲಿಲ್ಲ.

King Pratīpa was of an exceedingly lovely mien. Yet the princess was not impressed by him. She felt no inclination to marry him. It is not easy to say why she took no liking for him. We may again repeat here what was said (in stanza 30) in the case of Aṅgarāja. He, who may look lovable to one, may look repulsive to another. Take, for instance, the full moon of a delightfully agreeable appearance on an autumnal night when there is no cloud in the sky. However much he may be pleasing to one and all, the day-lotus shuns him and closes its petals.

प्रकामं (Indeclinable) = fully, excessively. प्रियं (प्रीतिकरं) दर्शनं यस्य सः — प्रियदर्शनः। Construe— सः क्षितीशः प्रकामं प्रियदर्शनोऽपि तस्याः रुचये न बभूव। The king, though exceedingly handsome, was not to her liking. Mallinātha observes लोको भिन्नरुचिरिति भावः॥ अंबूनां धराः अंबुधराः; उपरुध्यते अनेन इति उपरोधः; अंबुधराणाम् उपरोधः — अम्बुधरोपरोधः; शरदा प्रमृष्टः अम्बुधरोपरोधः यस्य सः—शरत्प्रमृष्टांबुधरोपरोधः। पर्याप्ताः कलाः (digits) यस्य सः — पर्याप्तकलः (=संपूर्णकलः)। The moon is said to have 16 digits or *kalās*. This word can apply to the king also when it means 'versed in all the 64 kalās, i.e., branches of learning'. बभूव —see stanza 2.

45

सा शूरसेनाधिपतिं सुषेणमुद्दिश्य [1]लोकान्तरगीतकीर्तिम् ।
आचारशुद्धोभयवंशदीपं शुद्धान्तरक्ष्या जगदे कुमारी ॥

1. देशान्तरगीतकीर्तिम्

The princess was then addressed by the keeper of the harem, with reference to Suṣena, the lord of S'ūrasena, whose glory was sung in other worlds and who was, as it were, the lamp of both the (paternal and maternal) families which were pure by their worthy conduct.

(ಬಳಿಕ) ಲೋಕ+ಅಂತರ-ಗೀತ-ಕೀರ್ತಿಂ=(ಸ್ವರ್ಗವೇ ಮೊದಲಾದ) ಬೇರೆ ಲೋಕಗಳಲ್ಲೂ ಗಾನಮಾಡಲ್ಪಟ್ಟ ಕೀರ್ತಿಯುಳ್ಳವನಾದ ಆಚಾರಶುದ್ಧ-ಉಭಯವಂಶ-ದೀಪಂ=ಆಚಾರದಿಂದ ಶುದ್ಧವಾದ ಮಾತಾಪಿತೃಗಳಿಬ್ಬರ ವಂಶಗಳನ್ನೂ ಬೆಳಗಿಸುವವನಾಗಿದ್ದ (ಮತ್ತು) ಶೂರಸೇನ+ಅಧಿಪತಿಂ=ಶೂರಸೇನ ದೇಶದ ಅಧಿಪತಿಯಾಗಿದ್ದ ಸುಷೇಣಂ=ಸುಷೇಣನನ್ನು

ಉದ್ದಿಶ್ಯ = ಉದ್ದೇಶಿಸಿ **ಶುದ್ಧಾಂತರಕ್ಷ್ಯಾ** = ಅಂತಃಪುರಪಾಲಿಕೆಯಾದ ಸುನಂದೆಯಿಂದ **ಸಾ**=ಆ **ಕುಮಾರೀ**=ರಾಜಕುಮಾರಿಯಾದ ಇಂದುಮತಿಯು **ಜಗದೇ**=(ಮುಂದೆ ಹೇಳುವಂತೆ) ಹೇಳಲ್ಪಟ್ಟಳು.

The maid then took the princess to Suṣeṇa, the lord of the S'ūrasena country. Suṣeṇa was a very famous king. His glory was being sung also in other regions such as the heaven. Being an illustrious king, he was like a lamp to the families of his father as well as of his mother, both of which were noted for pure conduct. Introducing this king to the princess, the maid said as follows in stanzas 46 to 51.

शूरसेन is the name of the country near Mathurā and of its people. शोभना सेना यस्य सः— सुषेणः, the name of the king. लोकान्तर — in other worlds such as the heaven. Note the v.l. देशान्तर० for लोकान्तर० । आचारेण शुद्धयोः उभयोः वंशयोः (मातापितृकुलयोः) दीपम्—आचारशुद्धोभयवंशदीपम्। The word दीपं(=lamp) is used in the sense of 'that which renders illustrious'. शुद्धान्तरक्ष्या is the instrumental singular of शुद्धान्तरक्षी (fem.)— the keeper of the harem. शुद्धान्तरक्ष्या कुमारी जगदे is in the Passive voice. शुद्धान्तरक्षी कुमारीं जगाद is in the Active voice. जगदे is 3rd singular passive of गद् in the Perfect tense [जगदे - जगदाते - जगदिरे । जगदिषे- जगदाथे - जगदिध्वे । जगदे- जगदिवहे- जगदिमहे ।]

[*46–51 The S'ūrasena king is introduced*]

46–51

नीपान्वयः पार्थिव एष यज्वा गुणैर्यमाश्रित्य परस्परेण ।
सिद्धाश्रमं [1]शान्तमिवैत्य सत्त्वैर्नैसर्गिकोऽप्युत्ससृजे विरोधः ॥४६॥

1. शान्तमवाप्य; शान्तमिवाप्ते

[2]यस्यात्मगेहे नयनाभिरामा कान्तिर्हिमांशोरिव सन्निविष्टा ।
हर्म्याग्रसंरूढतृणाङ्कुरेषु तेजोऽविषह्यं रिपुमन्दिरेषु ॥ ४७ ॥

यस्यावरोधस्तनचन्दनानां प्रक्षालनाद्वारिविहारकाले ।
कलिन्दकन्या मथुरां गतापि गङ्गोर्मिसंसक्तजलेव[3] भाति ॥४८॥

[4]त्रस्तेन तार्क्ष्यात्किल कालियेन मणिं विसृष्टं यमुनौकसा यः ।
वक्षःस्थलव्यापि रुचं दधानः सकौस्तुभं ह्रेपयतीव [5]कृष्णम् ॥४९॥

संभाव्य भर्तारममुं युवानं मृदुप्रवालोत्तरपुष्पशय्ये ।
वृन्दावने चैत्ररथादनूने निर्विश्यतां सुन्दरि यौवनश्रीः ॥५०॥

अध्यास्य चाम्भःपृषतोक्षितानि शैलेय[6]गन्धीनि शिलातलानि ।
कलापिनां प्रावृषि पश्य नित्यं कान्तासु गोवर्धनकन्दरासु ॥५१॥

2. यस्यात्मदेहे 3. संपृक्तजलेव 4. त्रातेन 5. विष्णुम्
6. नद्धानि, बद्धानि

This king is a descendant of the race of the Nīpas and a constant performer of sacrifices, having met in whom virtues have set aside their natural antogonisin, just as the wild animals do on coming to the tranquil hermitage of a saint. [46]

In whose own house his lovely splendour, delightful to the eyes like that of the moon, is settled, while his unbearable energy is (established) on the mansions of his enemies, the terrace-tops of which are overgrown with grass-shoots. [47]

– On account of the washing away of the sandal unguents from the bosoms of the ladies of whose harem at the time of his sporting (with them)

in water, the Yamunā river (daughter of the Kalinda hill), though (flowing) only at Mathurā, appears as if her waters are mingled with the waves of Gaṅgā. [48]

—Who, wearing the gem, which was given, as it is said, by the Kāliya serpent taking shelter in the Yamunā out of fear of Garuda, and the lustre of which covers (his) expansive chest, appears to belittle (even) Kṛṣṇa with his Kaustubha gem. [49]

By accepting this youthful prince as your husband, O fair lady, let the pleasures of youth be enjoyed in the *Brindavana* garden which has couches of flowers spread over soft twigs and which in no way was short of the *Caitraratha* (Kubera's garden). [50]

And, in the rainy season, seated on the rocky surfaces sprinkled over with the (rain-)water drops and (hence) emitting the (sweet) smell of the S'aileya herb (or mineral), at the charming caves of the Govardhana mountain, you (will be able to) witness the dance of the pea-cocks. [51]

ಯಜ್ವಾ=ವಿಧಿವತ್ತಾಗಿ ಯಾಗಮಾಡುವವನಾದ **ಏಷಃ ಪಾರ್ಥಿವಃ**= ಈ ರಾಜನು **ನೀಪ+ಅನ್ವಯಃ**=ನೀಪ ವಂಶದವನು. **ಯಂ**=ಯಾವ (ಈ ಸುಷೇಣ)ನನ್ನು **ಆಶ್ರಿತ್ಯ**=ಆಶ್ರಯಿಸಿ **ಗುಣೈಃ**=ಜ್ಞಾನ, ಮೌನ ಮುಂತಾದ ಗುಣಗಳಿಂದ **ಶಾಂತಂ**=ಶಾಂತವಾದ **ಸಿದ್ಧ+ಆಶ್ರಮಂ**=ಋಷ್ಯಾಶ್ರಮವನ್ನು **ಏತ್ಯ**=ಸೇರಿ **ಸತ್ತ್ವೈಃ ಇವ**=ಆನೆ ಸಿಂಹ ಮುಂತಾದ ಪ್ರಾಣಿಗಳಿಂದ ಹೇಗೋ ಹಾಗೆ **ನೈಸರ್ಗಿಕಃ ಅಪಿ**=ಸ್ವಾಭಾವಿಕವೇ ಆಗಿದ್ದರೂ **ಪರಸ್ಪರೇಣ ವಿರೋಧಃ**=ಪರಸ್ಪರ ವಿರೋಧವು **ಉತ್ಸಸೃಜೇ**=ಬಿಡಲ್ಪಟ್ಟಿದೆಯೋ. [೪೬]

ಹಿಮಾಂಶೋಃ=ಚಂದ್ರನ (**ಕಾಂತಿಃ**) **ಇವ**=ಕಾಂತಿಯಂತೆ **ನಯನ +ಅಭಿರಾಮಾ**=ಕಣ್ಣುಗಳಿಗೆ ಆನಂದವುಂಟುಮಾಡುವ **ಯಸ್ಯ**=ಯಾವನ

ಕಾಂತಿಃ=ಕಾಂತಿಯು **ಆತ್ಮಗೇಹೇ**=ತನ್ನ ಮನೆಯಲ್ಲಿಯೇ **ಸಂನಿವಿಷ್ಟಾ**= ಸಂಕ್ರಾಂತವಾಗಿದೆಯೋ; **ಅವಿಷಹ್ಯಂ**=ಸಹಿಸಲಶಕ್ಯವಾದ **ತೇಜಃ (ತು)**= ಪ್ರತಾಪವಾದರೋ **ಹರ್ಮ್ಯ + ಅಗ್ರ-ಸಂರೂಢ-ತೃಣ+ಅಂಕುರೇಷು** = ಉಪ್ಪರಿಗೆಯಮೇಲೆ ಬೆಳೆದ ಹುಲ್ಲುಮೊಳಕೆಗಳುಳ್ಳ **ರಿಪುಮಂದಿರೇಷು**= ಶತ್ರುಗಳ ಮನೆಗಳ ಮೇಲೆ (ಇರಿಸಲ್ಪಟ್ಟಿದೆಯೋ). [೪೭]

ಯಸ್ಯ = ಯಾವ ಸುಷೇಣನ **ವಾರಿವಿಹಾರಕಾಲೇ**=ಜಲಕ್ರೀಡೆಯ ಸಮಯದಲ್ಲಿ **ಅವರೋಧ-ಸ್ತನ-ಚಂದನಾನಾಂ** = (ಅವನ) ಅಂತಃಪುರ ಸ್ತ್ರೀಯರ ಸ್ತನಗಳಮೇಲಿನ ಶ್ರೀಗಂಧವನ್ನು **ಪ್ರಕ್ಷಾಲನಾತ್**=ತೊಳೆದುದರಿಂದ **ಕಳಿಂದಕನ್ಯಾ** = ಕಳಿಂದ ಪರ್ವತದ ಮಗಳಾದ ಯಮುನಾನದಿಯು **ಮಥುರಾಂ** = ಮಥುರಾನಗರಿಯನ್ನು **ಗತಾ ಅಪಿ** = ಸೇರಿದ್ದರೂ ಕೂಡ **ಗಂಗಾ+ಊರ್ಮಿ-ಸಂಸಕ್ತ-ಜಲಾ ಇವ**=ಗಂಗಾ ನದಿಯ ಅಲೆಗಳೊಡನೆ ಬೆರೆತುಕೊಂಡ ನೀರುಳ್ಳಂತೆ **ಭಾತಿ**=ಕಾಣಿಸುತ್ತದೋ. [೪೮]

ತಾರ್ಕ್ಷ್ಯಾತ್ = ಗರುಡನಿಂದ **ತ್ರಸ್ತೇನ** = ಹೆದರಿದ **ಯಮುನಾ + ಓಕಸಾ** = ಯಮುನಾನದಿಯೇ ವಾಸಸ್ಥಾನವಾಗಿ ಉಳ್ಳ **ಕಾಲಿಯೇನ**= ಕಾಲಿಯನೆಂಬ ಸರ್ಪದಿಂದ **ವಿಸೃಷ್ಟಂ ಕಿಲ**=ಕೊಡಲ್ಪಟ್ಟಂತೆ ಐತಿಹ್ಯವುಳ್ಳ **ವಕ್ಷಃಸ್ಥಲ-ವ್ಯಾಪಿರುಚಂ** = ವಕ್ಷಃಸ್ಥಲವನ್ನು ವ್ಯಾಪಿಸಿದ ಕಾಂತಿಯುಳ್ಳ **ಮಣಿಂ** = ನಾಗಮಣಿಯನ್ನು **ದಧಾನಃ** = ಧರಿಸಿದವನಾಗಿ **ಯಃ** = ಯಾವ (ಸುಷೇಣ)ನು **ಸಕೌಸ್ತುಭಂ** = ಕೌಸ್ತುಭಮಣಿಯೊಡನಿರುವ **ಕೃಷ್ಣಂ** = ಕೃಷ್ಣನನ್ನೂ **ಹ್ರೇಪಯತಿ ಇವ**=ನಾಚುವಂತೆ ಮಾಡುತ್ತಿದ್ದಾನೋ. [೪೯]

ಯುವಾನಂ=ಯುವಕನಾದ **ಅಮುಂ**=ಈ ಸುಷೇಣನನ್ನು **ಭರ್ತಾರಂ** =ಗಂಡನನ್ನಾಗಿ **ಸಂಭಾವ್ಯ** = ತಿಳಿದು **ಮೃದು-ಪ್ರವಾಲ+ಉತ್ತರ-ಪುಷ್ಪ-ಶಯ್ಯೇ**=ಮೃದುವಾದ ಚಿಗುರುಗಳ ಮೇಲೆ ಹಾಸಿದ ಹೂವುಗಳ ಹಾಸಿಗೆಯುಳ್ಳ **ಚೈತ್ರರಥಾತ್**=ಕುಬೇರನ ಉದ್ಯಾನವನಕ್ಕಿಂತ **ಅನೂನೇ**=(ಯಾವ ಬಗೆಯಲ್ಲೂ) ಕಮ್ಮಿಯಿಲ್ಲದ **ಬೃಂದಾವನೇ**=ಬೃಂದಾವನವೆಂಬ ಉದ್ಯಾನದಲ್ಲಿ **ಹೇ ಸುಂದರಿ** = ಎಲೈ ಸುಂದರಿಯೇ **ಯೌವನಶ್ರೀಃ** = ಯೌವನಫಲವು **ನಿರ್ವಿಶ್ಯತಾಂ**=ಅನುಭವಿಸಲ್ಪಡಲಿ. [೫೦]

ಚ=ಮತ್ತು ಪ್ರಾವೃಷಿ=ಮಳೆಗಾಲದಲ್ಲಿ ಕಾಂತಾಸು=ರಮಣೀಯವಾದ ಗೋವರ್ಧನ-ಕಂದರಾಸು=ಗೋವರ್ಧನ ಪರ್ವತದ ಗುಹೆಗಳಲ್ಲಿ ಅಂಭಃ-ಪೃಷತ+ಉಜ್ಝಿತಾನಿ=ನೀರಿನ ಹನಿಗಳಿಂದ ಸಿಂಪಡಿಸಲ್ಪಟ್ಟ ಶೈಲೇಯ ಗಂಧೀನಿ=ಶಿಲಾಜತುವಿನ ಅಥವಾ ಶೈಲೇಯ ಎಂಬ ಹೂಗಳ ಸುವಾಸನೆಯುಳ್ಳ ಶಿಲಾತಲಾನಿ=ಶಿಲಾತಲಗಳ ಮೇಲೆ ಅಧ್ಯಾಸ್ಯ=ಕುಳಿತುಕೊಂಡು ಕಲಾಪಿನಾಂ=ನವಿಲುಗಳ ನೃತ್ಯಂ=ನೃತ್ಯವನ್ನು ಪಶ್ಯ=ನೋಡು. [೫೧]

This king hails from the race of the Nīpas who form a subdivision of the Pāñcālas. He constantly performs sacrifices. Virtues such as *jñāna* (knowledge) and *mauna* (silence) are naturally opposed to one another, just as the wild animals like the lions and the elephant are. But even these animals forget their natural enmity while in a tranquil hermitage. In the same way the naturally antagonistic virtues stated above are found to be in harmony with each other in this king. [46]

His lovely splendour (*kānti*) is, like that of the moon, delightful to the eyes of all. That splendour is settled in his own home and territory. Therefore, there is peace and happiness there. On the other hand, his blazing power (*tejas*), which is unbearable, is established in the territories of his enemies. As a result of this, the mansions there are all deserted and their terrace-tops are over-grown with grass-shoots. [47]

His capital is Mathurā. The Yamunā river flows close-by. He often retires to that river with all the ladies of his harem and sports with them in its water. As women generally used to anoint their breasts in those days with plenty of sandal paste, the poet says here that the profuse sandal paste on their breasts got dissolved in the dark waters of the Yamunā in the course of their water-sport and rendered the water turn slightly white as is the case with

the water of the river beyond its confluence with the Gaṅgā at Prayāga. [48]

It is said that the serpent Kāliya presented its gem to the then king of the S'ūrasena country and got from him permission to dwell in the Yamunā river, close to his capital, and thus avoid the attack of Garuda. That gem has been handed down from father to son and is now in the possession of this Suṣena. Wearing it on his expansive chest, he appears more handsome than even Krishna who wears constantly the Kaustubha gem reputed as one of the 14 gems got by churning the ocean. [49]

Bṛndāvana is a very lovely garden at the skirts of Mathurā. It is in no way inferior to the Caitraratha garden of Kubera. There are plenty of flower-couches in the Bṛndāvana and you can enjoy the pleasures of youth in that garden, if you choose to marry this king. [50]

The Govardhana mountain is close to Mathurā, the capital of this king. The dales of this mountain are very charming. Being sprinkled all over by the rain-drops, the rocky beds will emit the sweet smell of the *S'aileya* (mineral or) herb. If you marry Suṣeṇa, you can sit on those slabs at the opening of the caves of the mountain and amuse yourself at the sight of the delightful dancing of the peacocks exhilarated at the setting in of the rainy season. [51]

नीपः अन्वयः यस्य — नीपान्वयः; of the race of the Nīpas who form a sub-division of the Pāñcālas. Kāmpilya, the modern Kāmpil which is to the north-west of Kānyakubja, was their capital. यज्वा is the nominative singular of यज्वन्= विधिना इष्टवान् । शान्तं = प्रसन्नं, tranquil. सिद्धाश्रमम्— ऋष्याश्रमम् ; सिद्ध is a sage who has obtained miraculous powers by meditation. गुणैः —ज्ञानमौनादिभिः। सत्वैः — गजसिंहादिभिः प्राणिभिः ।

नैसर्गिकः—स्वाभाविकः । परस्परेण—mutually. उत्ससृजे is 3rd singular Passive form of सृज् with उत् [उत्+ससृजे-ससृजाते-ससृजिरे । ससृजिषे-ससृजाथे-ससृजिध्वे । ससृजे-ससृजिवहे-ससृजिमहे ।] सत्वैः विरोधः उत्ससृजे is in the Passive. सत्वाः विरोधम् उत्ससृजुः । [46]

आत्मनः गेहे—आत्मगेहे; in the king's own house. कान्तिः =(his) lovely splendour; as opposed to तेजः of the next line. नयनयोः अभिरामा—नयनाभिरामा goes with कान्तिः । The vis'esaṇa तेजः (=प्रतापः; valour) is अविषह्यं (=विसोढुमशक्यम्) । हर्म्याग्र etc. रिपुमन्दिरेषु=This is because the mansions of the king's enemies were deserted by their in-mates on account of the frequent in-roads of Suṣeṇa, and grass blades that had appeared on the terrace-tops were not cleared by anyone. The verb of तेजः (neuter) is to be understood as सन्निविष्टम् । [47]

वारिविहारकाले = जलक्रीडासमये । अवरोध is used here in the sense of the ladies of the harem, although it means generally an inner apartment. This also suggests that the king had already a number of wives. स्तनचन्दन — Applying sandal paste all over the breasts is usually described to have been a common practice in olden days. कलिन्दकन्या is the Yamunā river which springs from the Kalinda mountain; it is hence referred to as the daughter of Kalinda. This river flows near Mathurā and joins the Gaṅgā further down at Prayāga. This Mathurā must be different from the city of the same name founded later on during Rāma's time by S'atrughna. गङ्गोर्मिसंसक्तजला इव—as if its waters were united with the waves of Gaṅgā. The water of the Yamunā river is generally described as dark in colour, while that of Gaṅgā as white. As profuse sandal paste applied of the women's breasts got dissolved in the Yamunā river during their water-sport, the water had turned slightly white, as at the confluence of Gaṅgā

and Yamunā, for instance, at Prayāga. Hence the Utprekṣā here. भाति—see stanza 32. [48]

Construe—तार्क्ष्यात् त्रस्तेन किल यमुनौकसा कालियेन विसृष्टं वक्षः—स्थलव्यापिरुचं मणिं दधानः यः सकौस्तुभं कृष्णं ह्रेपयति इव ॥ तार्क्ष्य is Garuḍa; the ablative of this word is by भीत्रार्थानां भयहेतुः । त्रस्तेन कालियेन—by the Kāliya serpent who feared (Garuḍa) Kāliya was an insolent serpent of the Ramaṇaka island. Garuḍa worsted him in a fight and forced him to take shelter under the waters of the Yamunā in the territory of S'ūrasena, into which region Garuḍa could not enter owing to a curse of the sage Saubhari. (This is the same Kāliya who is put down later on by Kṛṣṇa). The serpent then presented the king S'ūrasena with his gem and obtained his permission to live there. किल is to be construed with त्रस्तेन in the sense of ऐतिह्य, or with यमुनौकसा in the sense of हेतु । यमुना ओकं (=स्थानं) यस्य तेन—यमुनौकसा । प्रशस्तं वक्षः—वक्षःस्थलं; वक्षःस्थलं व्याप्तुं शीलम् अस्याः— वक्षःस्थलव्यापिः । वक्षःस्थलव्यापिः रुचिः यस्य सः, तम्—वक्षःस्थलव्यापिरुचम् ; vis'esaṇa of मणिम् object of दधानः यः । कुं (earth) स्तुभ्नाति इति कुस्तुभः (the sea). कुस्तुभस्य अयं—कौस्तुभः, the gem got from the sea when it was churned for Amṛta. See note on stanza 6. The Kaustubha gem thus got was awarded to Viṣṇu. ह्रेपयति इव=व्रीडयति इव; puts to shame, as it were. 'कौस्तुभमणेरपि उत्कृष्टः अस्य मणिः इति भावः' —Mallinātha. ह्रेपयति is 3rd singular of the Causative of ह्री 3rd conj. Parasmai in the Present tense [ह्रेपयति – ह्रेपयतः – ह्रेपयन्ति । etc.] [49]

युवानम् अमुं भर्तारं संभाव्य (=मत्वा), पतित्वेन अङ्गीकृत्य; having accepted this youth as your husband. पुष्पमय्यः शय्याः— पुष्पशय्याः; मृदुप्रवालैः उत्तराः —मृदुप्रवालोत्तराः; मृदुप्रवालोत्तराः पुष्पशय्याः

यस्मिन् तस्मिन्— मृदुप्रवालोत्तरपुष्पशय्ये; vis'eṣaṇa of बृन्दावने (name of the king's garden). चैत्ररथात्—from the garden named *Caitraratha* of Kubera. अनूनम्=not inferior to; (or) not short of. यौवनश्रीः—the fullness of youth. निर्विश्यताम् is 3rd singular of the passive of निर्+विश् [निर्विश्यतां-निर्विश्येतां-निर्विश्यन्ताम्। निर्विश्यस्व-निर्विश्येथां-निर्विश्यध्वम्। निर्विश्ये-निर्विश्यावहै-निर्विश्यामहै।]

च=किं च। प्रवर्षतीति प्रावृट्, तस्मिन् — प्रावृषि; in the rainy season. अम्भसः पृषतैः (बिन्दुभिः) उक्षितानि (=सिक्तानि; sprinkled with) — अम्भःपृषतोक्षितानि; this word and शैलेयगन्धीनि are vis'eṣaṇas of शिलातलानि (surfaces of rocks or stone-slabs). शैलेयं—शिलायां भवम्; that which grows on rocks. But it is the name of the mineral called शिलाजतु। Compare 'शिलाजतु च शैलेयम्'—Yādava. It is the name of a herb also called शिलापुष्प। Compare 'कालानुसार्यवृद्धाश्मपुष्पशीतशिवानि तु। शैलेयम्··· —Amara. शैलेयवत् गन्धीनि—शैलेयगन्धीनि। शिलातलानि अध्यास्य—see note on stanza 10. कलापिन् is a pea-cock. The pea-cocks are most exhilarated and begin to dance at the commencement of the rainy season. कान्तासु=charming, lovely. गोवर्धनकन्दरासु—in the caves of the Govardhana mountain which is near Mathurā. (This is the very mountain which is connected with Kṛṣṇa's exploits also, in the Dvāparayuga. It must be remembered that the story which is being now related is of an early predecessor of Rāma of the Tretayuga). पश्य is 2nd P. singular of दृश् 1st conj. Parasmai in the Imperative [पश्यतु-पश्यतां-पश्यन्तु। पश्य-पश्यतं-पश्यत। पश्यानि-पश्याव-पश्याम।] [51]

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नृपं तमावर्तमनोज्ञनाभिः सा व्यत्यगादन्यवधूर्भवित्री ।
महीधरं मार्गवशादुपेतं स्रोतोवहा सागरगामिनीव ॥

She, who had a navel beautiful like a watery eddy and was destined to be the wife of someone else, passed by that king, just as a river proceeding towards the sea passes by the mountain coming across its course.

ಆವರ್ತ-ಮನೋಜ್ಞ-ನಾಭಿಃ = ಸುಳಿಯಂತೆ ಮನೋಹರವಾದ ಹೊಕ್ಕಳು ಪ್ರದೇಶವುಳ್ಳ (ಮತ್ತು) ಅನ್ಯವಧೂಃ=ಬೇರೊಬ್ಬನ ಪತ್ನಿಯಾಗಿ ಭವಿತ್ರೀ=ಆಗುವವಳೂ ಆಗಿದ್ದ ಸಾ=ಆ ರಾಜಕುಮಾರಿಯು ತಂ=ಆ ನೃಪಂ=ರಾಜನನ್ನು, ಸಾಗರಗಾಮಿನೀ=ಸಾಗರಕ್ಕೆ ಹೋಗುತ್ತಿರುವ ಸ್ರೋತೋವಹಾ=ನದಿಯು ಮಾರ್ಗವಶಾತ್=ದಾರಿಯಲ್ಲಿ ಉಪೇತಂ=ಸಿಕ್ಕಿದ ಮಹೀಧರಂ=ಬೆಟ್ಟವನ್ನು ಇವ=ಹೇಗೋ ಹಾಗೆ ವಿ+ಅತಿ+ಅಗಾತ್=ಬಿಟ್ಟು ಬಿಟ್ಟು ಮುಂದೆ ಹೋದಳು.

A deep navel in the case of a lady is believed to be an indication of her becoming the wife of a person of remarkable abilities and an extraordinary personality. The poet says here that Indumati had a navel— as deep and lovely as a watery eddy, and was therefore destined to marry a king far superior in status and personal form to Suṣeṇa. So she passed on to the next king leaving Suṣeṇa behind. She had stopped for a while before Suṣeṇa just because he happened to be seated there on her way. Like a river flowing on to reach the ocean, she was moving on to reach the king she was destined to marry. On her way, she found Suṣeṇa just as the river would find a hill in its course. Indumati passed by Suṣeṇa and went to another king seated next to him, as the river would flow on leaving the hill to a side and reach the next obstacle in its course.

आवर्त इव मनोज्ञा नाभिः यस्याः सा—आवर्तमनोज्ञनाभिः। आवर्त—eddy. 'स्यादावर्तोऽम्भसां भ्रमः' —Amara. A deep navel is considered as a mark of exeeptional beauty in the case of women and is generally compared to an eddy of water.

नाभि at the end of a Bahuvrihi compound need not always become नाभ as in पद्मनाभः। Cf. 'प्रजा इवाङ्गादरविन्दनाभेः'—Māgha. भवितुमर्हा—भवित्री, fit to become; or भवितुं धर्मोऽस्याः, destined to become. मार्गस्य वशं, तस्मात्—मार्गवशात्। उपेतं=प्राप्तम्। स्रोतोवहा = नदी; river. महीधरं = पर्वतम्। व्यत्यगात् is 3rd singular of वि+अति+इ (=to go) in the Aorist. (गा is substituted for इ in this tense). [वि + अति + अगात्- अगातम्-अगुः। अगाः-अगातम्-अगात । अगाम्-अगाव-अगाम ।]

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अथाङ्गदाश्लिष्टभुजं भुजिष्या हेमाङ्गदं नाम कलिङ्गनाथम् ।
आसेदुषीं सादितशत्रुपक्षं बालामबालेन्दुमुखीं बभाषे ॥

Then the maid-servant spoke (as follows) to that young damsel (Indumati) having a face like the full moon, as she came near the lord of the Kalingas, Hemāngada by name, whose arms were adorned with the *Angada* ornament and who had destroyed the (entire) host of his enemies.

ಅಥ = ಬಳಿಕ ಭುಜಿಷ್ಯಾ = ಸೇವಕಿ (ಸುನಂದೆ) ಯು ಅಂಗದ + ಆಶ್ಲಿಷ್ಟ-ಭುಜಂ=ಅಂಗದ (ವೆಂಬ) ಆಭರಣ ತೊಟ್ಟ ಭುಜಗಳುಳ್ಳ (ಮತ್ತು) ಸಾದಿತ-ಶತ್ರು ಪಕ್ಷಂ = ಶತ್ರುಪಕ್ಷವನ್ನು ವಿನಾಶಗೊಳಿಸಿದ್ದವನೂ ಆದ ಹೇಮಾಂಗದಂ ನಾಮ = ಹೇಮಾಂಗದನೆಂದು ಪ್ರಸಿದ್ಧನಾಗಿದ್ದ ಕಳಿಂಗ ನಾಥಂ = ಕಳಿಂಗರಾಜನನ್ನು ಆಸೇದುಷೀಂ=ಸಮೀಪಿಸುತ್ತಿದ್ದ ಅಬಾಲ+ಇಂದುಮುಖೀಂ=ಪೂರ್ಣಚಂದ್ರನಂತಹ ಮುಖವುಳ್ಳವಳಾಗಿದ್ದ ಬಾಲಾಂ=ಬಾಲೆಯಾದ ಇಂದುಮತಿಯನ್ನು ಕುರಿತು ಬಭಾಷೇ=(ಮುಂದೆ ಹೇಳುವಂತೆ) ಹೇಳಿದಳು.

The king seated next to Suṣeṇa was Hemāngada. He was the lord of the Kalinga country. He had worn armlets on both his arms, thus indicating that he was a great hero. He had in fact destroyed all his foes. When Indumati whose face was as lovely as the full-moon, was before him, Sunanda, the maid escorting her, said to her who was yet a girl under 16 years of age, as follows.

भुजिष्या (=भुंक्ते स्वाम्युच्छिष्टं, one who lives upon the residue of her master's food)=किङ्करी, maid-servant. अङ्गदेन आश्लिष्टःभुजः यस्य तम्—अङ्गदाश्लिष्टभुजम्। सादितः शत्रुपक्षः येन तं—स्यादितशत्रुपक्षम्। बाला—a young girl. Cf. 'आषोडशाद्भवेद्बाला तरुणी त्रिंशता मता। पञ्चपञ्चाशता प्रौढा भवेद्वृद्धा ततः परम्॥'—Jayadeva. अबालेन्दुमुखीं=पूर्णेन्दुमुखीम्। बभाषे is 3rd singular of भाष् (1st conj. Ātmane) in the Perfect tense [बभाषे-बभाषाते-बभाषिरे। बभाषिषे-बभाषाथे-बभाषिध्वे। बभाषे-बभाषिवहे-बभाषिमहे।]

[*54–57 The lord of the Kalingas is introduced*]

54-57

असौ महेन्द्राद्रिसमानसारः पतिर्महेन्द्रस्य महोदधेश्च ।
यस्य क्षरत्सैन्यगजच्छलेन यात्रासु यातीव पुरो महेन्द्रः ॥५४॥
ज्याघातरेखे सुभुजो भुजाभ्यां बिभर्ति यश्चापभृतां पुरोगः ।
[1]रिपुश्रियां साञ्जनबाष्पसेके बन्दीकृतानामिव पद्धती द्वे ॥५५॥
[2]यमात्मनः सद्मनि [3]संनिकृष्टो मन्द्रध्वनित्याजितयामतूर्यः ।
प्रासादवातायनदृश्यवीचिः प्रबोधयत्यर्णव एव सुप्तम् ॥५६॥
अनेन सार्धं विहराम्बुराशेस्तीरेषु तालीवनमर्मरेषु ।
द्वीपान्तरानीतलवङ्गपुष्पैरपाकृतस्वेदलवा मरुद्भिः ॥५७॥

1. रिपुश्रियाः
2. यमात्मनः सद्मनि सौधजालैरालोक्य वेलातटपूगमालः (ली)। मन्द्रध्वनित्याजितयामतूर्यः प्रबोधयत्यर्णव एव सुप्तम् ॥
3. सन्निकृष्टम्

This king, with strength equal to the Mahendra mountain, is the lord of the Mahendra (mountain) and the ocean; in his expeditions, the mountain Mahendra itself seems to march in the fore-front under the guise of his ichor-streaming war-elephants. [54]

He, with beautiful arms and the fore-runner among bow-men, bears on his (two) arms two long scars caused by the strokes of the bow-string, as if they are the two path-ways, be-sprinkled with tears mixed with the collyrium of his enemies' Fortunes made captives (by him). [55]

The sea itself, whose waves are visible from the windows of his palace and by whose deep resounding roars the morning trumpets are rendered unnecessary, being near, wakes him up sleeping in his own palace. [56]

You sport with this king on the shores of the sea which are (full) of the rustling sound of the palm-groves, even as you will have the drops of perspiration (on your body) removed by the breezes wafting clove-flowers from other islands.

ಮಹೇಂದ್ರಾದ್ರಿ-ಸಮಾನ-ಸಾರಃ=ಮಹೇಂದ್ರ ಪರ್ವತಕ್ಕೆ ಸಮನಾದ ಸತ್ವವುಳ್ಳ ಅಸೌ=ಈ ಹೇಮಾಂಗದ ರಾಜನು ಮಹೇಂದ್ರಸ್ಯ=ಮಹೇಂದ್ರವೆಂಬ ಕುಲಪರ್ವತದ ಚ=ಮತ್ತು ಮಹೋದಧೇಃ=ಮಹಾಸಾಗರದ ಪತಿಃ =ಒಡೆಯನಾಗಿದ್ದಾನೆ; ಯಸ್ಯ=ಯಾವನ ಯಾತ್ರಾಸು=ಜೈತ್ರಯಾತ್ರೆಗಳಲ್ಲಿ ಕ್ಷರತ್+ಸೈನ್ಯ-ಗಜಚ್ಛಲೇನ=ಮದೋದಕವನ್ನು ಹರಿಸುವ ಸೈನ್ಯದ ಆನೆಗಳ ರೂಪದಿಂದ ಮಹೇಂದ್ರಾದ್ರಿಃ=ಮಹೇಂದ್ರ ಪರ್ವತವೇ ಪುರಃ=ಮುಂದುಗಡೆ ಯಾತಿ ಇವ=ಹೋಗುತ್ತಿರುವಂತಿರುತ್ತದೋ; [೫೪]

ಸುಭುಜಃ=ಶ್ಲಾಘ್ಯವಾದ ಭುಜಗಳುಳ್ಳವನಾಗಿ ಚಾಪಭೃತಾಂ=ಧನುರ್ಧಾರಿಗಳಿಗೆ ಪುರೋಗಃ=ಅಗ್ರೇಸರನಾಗಿದ್ದು ಯಃ=ಯಾವ ಹೇಮಾಂಗದ

ರಾಜನು ಬಂದೀಕೃತಾನಾಂ=ಸೆರೆಹಿಡಿಯಲ್ಪಟ್ಟ ರಿಪುಶ್ರಿಯಾಂ=(ತನ್ನ) ಶತ್ರುಗಳ ಭಾಗ್ಯಲಕ್ಷ್ಮಿಯರ ಸಾಂಜನ-ಬಾಷ್ಪಸೇಕೇ=ಕಾಡಿಗೆಯಿಂದ ಕೂಡಿದ ಕಣ್ಣೀರಿನ ಸೇಚನವುಳ್ಳ ಪದ್ಧತೀ ಇವ=ಎರಡು ದಾರಿಗಳೋ ಎಂಬಂತೆ ದ್ವೇ=ಎರಡು ಜ್ಯಾ+ಆಘಾತ-ರೇಖೇ=ಬಿಲ್ಲಿನ ಹೆದೆಯ ಆಘಾತದ ರೇಖೆಗಳನ್ನು ಭುಜಾಭ್ಯಾಂ=ತನ್ನ ಎರಡೂ ತೋಳುಗಳ ಮೇಲೆ ಬಿಭರ್ತಿ=ಹೊಂದಿದ್ದಾನೋ; [೫೫]

ಆತ್ಮನಃ=ತನ್ನ ಸದ್ಮನಿ=ಮನೆಯಲ್ಲಿ ಸುಪ್ತಂ=ನಿದ್ದೆಮಾಡುತ್ತಿರುವ ಯಂ=ಯಾವ ಹೇಮಾಂಗದ ರಾಜನನ್ನು ಸಂನಿಕೃಷ್ಟಃ=ಹತ್ತಿರವಿರುವ (ಆದ್ದರಿಂದಲೇ) ವಾತಾಯನ-ದೃಶ್ಯವೀಚಿಃ=ಕಿಟಕಿಗಳ ಮೂಲಕ ನೋಡಲು ಸಾಧ್ಯವಾದ ಅಲೆಗಳುಳ್ಳ (ಮತ್ತು) ಮಂದ್ರ-ಧ್ವನಿ-ತ್ಯಾಜಿತ-ಯಾಮತೂರ್ಯಃ=(ತನ್ನ) ಮಂದ್ರ ಧ್ವನಿಯಿಂದ ಬೆಳಗಿನ ಝಾಮದ ತೂರ್ಯವಾದ್ಯಗಳನ್ನು ಅನವಶ್ಯಕವಾಗಿಸಿದ್ದ ಅರ್ಣವಃ ಏವ=ಸಮುದ್ರವೇ ಪ್ರಬೋಧಯತಿ=ಎಚ್ಚರಗೊಳ್ಳುವಂತೆ ಮಾಡುತ್ತದೋ. [೫೬]

ಅನೇನ ಸಾರ್ಧಂ=ಈ ರಾಜನೊಡನೆ ತಾಲೀವನ-ಮರ್ಮರೇಷು=ತಾಳೆಯ ಮರಗಳ ಮರ್ಮರ ಧ್ವನಿಯಿಂದ ಕೂಡಿದ ಅಂಬುರಾಶೇಃ=ಸಮುದ್ರದ ತೀರೇಷು=ತೀರಗಳಲ್ಲಿ ದ್ವೀಪಾಂತರ+ಆನೀತ-ಲವಂಗಪುಷ್ಪೈಃ=ಬೇರೆ ದ್ವೀಪಗಳಿಂದ ತರಲ್ಪಟ್ಟ ಲವಂಗಪುಷ್ಪಗಳುಳ್ಳ ಮರುದ್ಭಿಃ=(ತಂ)ಗಾಳಿಗಳಿಂದ ಅಪಾಕೃತ-ಸ್ವೇದಲವಾ=ಹೋಗಲಾಡಿಸಲ್ಪಟ್ಟ ಬೆವರು ಹನಿಗಳುಳ್ಳವಳಾಗಿ ವಿಹರ=(ನೀನು) ವಿಹರಿಸು. [೫೭]

The king is as strong as the Mahendra mountain, (*or*, he is an equal of Indra and Sun in strength). He is the lord of the mountain (Mahendra) as well as of the ocean. So wide is his territory. He has a very strong army with all the four *aṅgas* there-of. Thus, in all his expeditions his ichor-streaming war-elephants march in the fore-front. These huge elephants appear from a distance as the Mahendra mountain itself marching in the van, as it were. [54]

His arms are massive and strong. He is a distinguished bow-man. By using the bow constantly, a long line of scars

on each of his arms is formed by the strokes of the bow-string when drawn and let loose to discharge the arrows. The scars are of a dark colour and hence they appear as two pathways made wet by the tears mixed with the collyrium of the Fortunes of his enemies imprisoned by him. [55]

His palace is very close to the sea. The delightful sea-waves are visible from the windows of his palace. Usually, morning trumpets wake up the kings from their sleep. But, in the case of this king, these trumpet-sounds are rendered unnecessary, as the roars of the rising waves of the sea are enough to wake him up sleeping in his palace.

The sea-shores are full of tall palm-trees which produce a melodious rustling sound. The wind blows gently from the south-east and, as it bears with it the sweet clove-flowers grown in the distant islands of the east, spreads a pleasing odour every where. Perspiration due to the sun's heat during day-time, or due to love-sport at night, is removed in no time by these gentle and cool breezes. If you marry this king, you can sport with him in these lovely regions. [57]

महेन्द्रश्चासौ अद्रिश्च महेन्द्राद्रिः; महेन्द्राद्रेः समानः सारः यस्य सः — महेन्द्राद्रिसमानसारः । According to Vallabha महेन्द्रः (Indra) च अद्रिः (Sun) च—महेन्द्राद्री; तयोः समानः सारः यस्य सः। असौ महेन्द्रस्य महोदधेश्च पतिः — 'महेन्द्रमहोदधी एवास्य गिरिजलदुर्गे' इति भावः ॥ — Mallinātha. Here Mahendra is a mountain of that name. यात्रासु—during his expeditions. सैन्यस्य गजाः—सैन्यगजाः; क्षरन्तश्च ते सैन्यगजाश्च—क्षरत्सैन्यगजाः; तेषां छलेन=क्षरत्सैन्यगजच्छलेन— under the guise of the ichor-streaming war-elephants. पुरः=अग्रे । महेन्द्रः याति इव — 'अद्रिकल्पाः अस्य गजाः इति अर्थः' (Mallinātha). याति is 3rd singular of या in the Present tense [याति - यातः - यान्ति । यासि-याथः-याथ । यामि-यावः-यामः ।] [54]

शोभनौ भुजौ यस्य सः—सुभुजः । चापं बिभ्रति इति चापभृतः, तेषां — चापभृतां; धनुर्धराणां, of bow-men. पुरः गच्छति असौ इति पुरोगः =अग्रेसरः । बन्दीकृतानां—imprisoned. रिपुश्रियां — The v.l. रिपुश्रियाः is adopted by Mr. Pandit in preference to this. साञ्जनो बाष्पसेको ययोस्ते — साञ्जनबाष्पसेके (= कज्जलमिश्राश्रुसिक्ते); अञ्जन— collyrium applied generally by women to the ends of their eyes. पद्धती — two path-ways. ज्यायाः (of the bow-string) आघाताः, तेषां रेखे ज्याघातरेखे (objective dual)=two scars made by the strokes of the bow-string. बिभर्ति is 3rd singular of भृ 3rd conj. Ātmane in the Present tense [बिभर्ति-बिभृतः-बिभ्रति। बिभर्षि-बिभृथः-बिभृथ । बिभर्मि-बिभृवः-बिभृमः ।] [55]

आत्मनः, although a reflexive pronoun, refers to the king and not to the sea. सन्निकृष्टः=समीपस्थः; but the other reading संनिकृष्टम् adopted by Vallabha is taken to mean कृतोपभोगम् । प्रासादानां वातायनैः दृश्याः वीचयः यस्य सः (अर्णवः) — प्रासादवातायनदृश्यवीचिः । मन्द्र —गम्भीर; deep. तूर्य—the bugle or the trumpet. मन्द्रेण ध्वनिना त्याजितं यामस्य तूर्यं (प्रहरावसानसूचकं वाद्यं) येन सः — मन्द्रध्वनित्याजितयामतूर्यः । अर्णवः एव सुप्तं यं प्रबोधयति is in the Active voice. अर्णवेन एव सुप्तः यः प्रबोध्यते is in the Passive voice. प्रबोधयति is 3rd singular of the Causative of प्र+बुध् in the Present tense [प्र+बोधयति-बोधयतः-बोधयन्ति। बोधयसि-बोधयथः -बोधयथ । बोधयामि-बोधयावः-बोधयामः ।] [56]

सार्धं (Indeclinable)= सह, with; this word governs अनेन। समं, साकं, सार्धं have to govern the Instrumental. मर्मर—the rustling sound of the leaves. अंबुराशिः = समुद्रः। द्वीपान्तरेभ्यः आनीतानि लवङ्गपुष्पाणि यैः तैः= द्वीपान्तरानीतलवङ्गपुष्पैः। अपाकृताः स्वेदस्य लवाः यस्याः सा— अपाकृतस्वेदलवा। विहर (=you sport) 2nd singular of वि+हृ 1st conj. Parasmai in the Imperative [वि+ हरतु-हरताम्-हरन्तु । हर-हरतम्-हरत । हराणि-हराव-हराम।] [57]

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प्रलोभिताप्याकृतिलोभनीया[1] विदर्भराजावरजा तयैवम् ।
तस्मादपावर्तत दूरकृष्टा नीत्येव लक्ष्मीः प्रतिकूलदैवात् ॥

1. ०लोभनीयात्

Though tempted thus by her, the younger sister of the Vidarbha king, who could be attracted by (one's) personal form (only), turned away from him, just as the goddess of wealth turns away from a person of adverse fate, how-so-ever far she might have been drawn towards him by his tact.

ಆಕೃತಿ-ಲೋಭನೀಯಾ=ರೂಪದಿಂದ ಆಕರ್ಷಿಸಲ್ಪಡತಕ್ಕವಳಾಗಿದ್ದ **ವಿದರ್ಭರಾಜ+ಅವರಜಾ**=ವಿದರ್ಭರಾಜ (ನಾದ ಭೋಜರಾಜ)ನ ತಂಗಿಯಾದ ಇಂದುಮತಿಯು **ತಯಾ**=ಆ ಸುನಂದೆಯಿಂದ **ಏವಂ**=ಈ ರೀತಿ **ಪ್ರಲೋಭಿತಾ ಅಪಿ**=ಪ್ರಲೋಭನಗೊಳಿಸಲ್ಪಟ್ಟವಳಾಗಿದ್ದರೂ, **ನೀತ್ಯಾ**=ಪುರುಷಕಾರದಿಂದ **ದೂರಕೃಷ್ಟಾ**=ಬಹಳ ದೂರ ತರಲ್ಪಟ್ಟ **ಲಕ್ಷ್ಮೀಃ**=ಲಕ್ಷ್ಮಿಯು **ಪ್ರತಿಕೂಲದೈವಾತ್ ಇವ**=ಪ್ರತಿಕೂಲವಾದ ಅದೃಷ್ಟವುಳ್ಳವನಿಂದ ಹೇಗೋ ಹಾಗೆ, **ತಸ್ಮಾತ್**=ಆ ಹೇಮಾಂಗದನಿಂದ **ಅಪಾವರ್ತತ**=ದೂರ ಸರಿದಳು.

Indumati was capable of being attracted only by a handsome personality as of Hemāṅgada. She was indeed tempted by the words of Sunandā. But Hemāṅgada's luck was not favourable. Indumati moved away from him. This moving away of the princess from him is like the moving away of the goddess of wealth from an unlucky person, although she might have been drawn far towards him by personal effort or tactics.

आकृत्या लोभनीया — आकृतिलोभनीया; रूपेण आकर्षणीया, न तु वर्णनमात्रेण; capable of being attracted (only) by a handsome form (and not at all by either description or recommendation).

अवरजा = अनुजा, younger sister. प्रलोभिता अपि — although tempted. नीत्या = पुरुषकारेण; personal effort, tactics. प्रतिकूलं दैवं यस्य सः, तस्मात्—प्रतिकूलदैवात् । Hemāṅgada was really very handsome. But for his bad luck or adverse fate, Indumati would have been attracted by his personality. अपावर्तत is 3rd singular of अप+वर्त् 1st conj. Ātmane in the Imperfect [अप+अवर्तत- अवर्तेताम्- अवर्तन्त । अवर्तथाः- अवर्तेथाम्- अवर्तध्वम् । अवर्ते-अवर्तावहि-अवर्तामहि ।]

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[1]अथोरगाख्यस्य पुरस्य नाथं दौवारिकी देवसरूपमेत्य ।
इतश्चकोराक्षि विलोकयेति पूर्वानुशिष्टां निजगाद भोज्याम् ॥

1. अत्रायं क्षेपकः क्वचित्—
अथाधिगम्यो* रगराजकल्पं पतिं पुरस्योरगपूर्वनाम्नः । *(त्यो)
आचारपूतो§ भयवंशदीपं शुद्धान्तरक्ष्या जगदे कुमारी ॥ § (शुद्धो)

Then, coming near the lord, who was like a god in appearance, of the city known by a serpent's name (i.e., Nāgapattana), the female door-keeper (Sunandā), spoke to the princess of Bhoja who was first addressed with the words—'Look this way, O you with eyes like those of the *cacora* (चकोर) bird !'.

ಅಥ=ಬಳಿಕ **ದೌವಾರಿಕೀ**=ದ್ವಾರಪಾಲಿಕೆಯಾದ ಸುನಂದೆಯು **ದೇವಸರೂಪಂ**=ದೇವಸಮಾನನಾಗಿದ್ದ **ಉರಗ+ಆಖ್ಯಸ್ಯ**='ನಾಗ' ಎಂಬ ಹೆಸರಿನ **ಪುರಸ್ಯ**=ಪಟ್ಟಣದ (ಅಂದರೆ ನಾಗಪಟ್ಟಣದ) **ನಾಥಂ**=ರಾಜನನ್ನು **ಏತ್ಯ**=ಸಮೀಪಿಸಿ **ಚಕೋರಾಕ್ಷಿ**=ಎಲೈ ಚಕೋರಪಕ್ಷಿಯಂತೆ ಕಣ್ಣುಳ್ಳವಳೇ **ಇತಃ**=ಇತ್ತ **ವಿಲೋಕಯ**=ನೋಡು **ಇತಿ**=ಎಂದು **ಪೂರ್ವ+ಅನುಶಿಷ್ಟಾಂ**=ಮೊದಲೇ ಉದ್ದೇಶಿಸಿ ಹೇಳಲ್ಪಟ್ಟಿದ್ದ **ಭೋಜ್ಯಾಂ**=ಭೋಜನ ಗೋತ್ರದಲ್ಲಿ ಜನಿಸಿದವಳಾದ ಇಂದುಮತಿಯನ್ನು ಕುರಿತು **ನಿಜಗಾದ**=(ಮುಂದೆ ಹೇಳುವಂತೆ) ಹೇಳಿದಳು.

Sunandā then took Indumatī to the next king who was the lord of Nāgapattana. He was equal to a god in beauty. Sunandā invited Indumati's attention towards him by first saying 'O lady with eyes resembling those of the cakora bird (i.e., O lady, who, with your eyes, can discriminate between man and man), see this way', and then spoke to her about him as follows.—

उरगाख्यस्य पुरस्य— of the city with the name (नाग) of a serpent, i.e., of Nāgapaṭṭaṇa, दौवारिकी is द्वारे नियुक्ता । समानं रूपमस्य इति सरूपः; देवेन सरूपः — देवसरूपः; equal in beauty to god. एत्य = प्राप्य। चकोरस्य अक्षिणी इव अक्षिणी यस्या — चकोराक्षी। The चकोर is a smart bird found generally in pairs in the tropics after the rains. Its eyes are lovely and reddish and are believed to turn turbid at the sight of poison. पूर्वानुशिष्टां पूर्वमुक्तां; who was previously directed with the words 'इतो विलोकय'। भोजस्य गोत्रापत्यं स्त्री — भोज्या, refers to Indumatī. निजगाद (=said) is 3rd singular of नि+गद् in the Perfect tense. [नि+जगाद-जगदतुः-जगदुः। जगदिथ-जगदथुः-जगाद। जगाद, जगद-जगदिव-जगदिम।]

[*60–65 The Pāṇdya king is introduced*]

60–65

पाण्ड्योऽयमंसार्पितलम्बहारः क्लृप्ताङ्गरागो हरिचन्दनेन ।
आभाति बालातपरक्तसानुः सनिर्झरोद्गार इवाद्रिराजः ॥६०॥

विन्ध्यस्य संस्तम्भयिता महाद्रेर्निश्शेषपीतोज्झितसिन्धुराजः ।
प्रीत्याश्वमेधावभृथार्द्रमूर्तेः सौस्नातिको यस्य भवत्यगस्त्यः ॥६१॥

अस्त्रं हरादाप्तवता दुरापं येनेन्द्रलोकावजयाय दृप्तः ।
पुरा जनस्थानविमर्दशङ्की सन्धाय लङ्काधिपतिः प्रतस्थे ॥६२॥

अनेन पाणौ विधिवद् गृहीते महाकुलीनेन महीव गुर्वी ।
रत्नानुविद्धार्णवमेखलाया दिशः सपत्नी भव दक्षिणस्याः ॥६३॥

ताम्बूलवल्लीपरिणद्धपूगास्वेलालतालिङ्गितचन्दनासु ।
तमालपत्रास्तरणासु रन्तुं प्रसीद शश्वन्मलयस्थलीषु ॥६४॥

इन्दीवरश्यामतनुर्नृपोऽसौ त्वं रोचनागौरशरीरयष्टिः ।
अन्योन्यशोभापरिवृद्धये वां योगस्तडित्तोयदयोरिवास्तु ॥६५॥

This is Pāṇdya (i.e., king of the Pāṇdus), from whose shoulder long pearl-neck-laces are hanging down, who has applied to his body red sandal cosmetics and who (therefore) looks like the lord of mountains whose slopes are reddened with the rays of the morning sun and which has rivulets flowing down. [60]

(The sage) Agastya, the subduer of the great Vindhya mountain, by whom the entire ocean was drunk up and then ejected, affectionately asks him even when his body is wet on account of the ablution concluding the A'svamedha sacrifice, if the ablution ceremony has been appropriately performed. [61]

Formerly, the haughty lord of Lankā, fearing (otherwise) the destruction of Janasthāna, set out for the conquest of Indra's world only after making peace with this king who had obtained from Siva a missile unattainable to others. [62]

When your hand is duly accepted by this prince of an illustrious race, be you, like the great earth, the co-wife of the southern quarter which has for its girdle the ocean abounding in gems.

Be pleased to amuse yourself constantly on the lovely Malayan sites where the areca-palms are inter-twined with betel creepers, where the sandal trees have the cardamom creepers twisting round them, and where there are the spread out mats of tamāla leaves. [64]

This king is with a body dark like the blue lotus; you are with a slender body of the same complexion as of the *gorocana*. May the union between you two be for the enhancement of each other's beauty, like that between the lightning and the cloud. [65]

ಅಂಸ+ಅರ್ಪಿತ-ಲಂಬಹಾರಃ=ಭುಜಗಳ ಮೇಲೆ ಧರಿಸಿದ ಉದ್ದವಾದ ಹಾರಗಳುಳ್ಳ ಹರಿಚಂದನೇನ=ಶ್ರೀಗಂಧದಿಂದ ಕ್ಲ್ ಪ್ತ+ಅಂಗರಾಗಃ+ ಏರ್ಪಟ್ಟ ಲೇಪನವುಳ್ಳ ಅಯಂ=ಈ ಪಾಂಡ್ಯಃ=ಪಾಂಡ್ಯರಾಜನು ಬಾಲ+ ಆತಪ-ರಕ್ತಸಾನುಃ=ಎಳೆಯ ಬಿಸಿಲಿನಿಂದ ಕೆಂಪಾದ ತಪ್ಪಲು ಪ್ರದೇಶ ವುಳ್ಳ ಸನಿರ್ಝರ+ಉದ್ಗಾರಃ=ಪ್ರವಾಹ ಸ್ಯಂದನಗಳಿಂದ ಕೂಡಿದ ಅದ್ರಿ ರಾಜಃ ಇವ=ಪರ್ವತರಾಜನಂತೆ ಆಭಾತಿ=ಪ್ರಕಾಶಿಸುತ್ತಿದ್ದಾನೆ. [೬೦]

ವಿಂಧ್ಯಸ್ಯ ಮಹಾದ್ರೇಃ=(ಸೂರ್ಯನ ಮಾರ್ಗವನ್ನು ತಡೆಯುವು ದಕ್ಕಾಗಿ ಮೇಲೆ ಮೇಲೆ ಬೆಳೆಯುತ್ತಿದ್ದ) ವಿಂಧ್ಯಪರ್ವತದ ಸಂಸ್ತಂಭಯಿತಾ= (ಬೆಳವಣಿಗೆಯನ್ನು ತಡೆದು) ಒಂದೇ ಸ್ಥಿತಿಯಲ್ಲಿ ನಿಲ್ಲಿಸಿದವನಾದ (ಮತ್ತು) ನಿಃಶೇಷ-ಪೀತ+ಉಜ್ಝಿತ ಸಿಂಧುರಾಜಃ=ಯಾರಿಂದ ಸಮುದ್ರವು ನಿಃಶೇಷ ವಾಗಿ ಮೊದಲು ಕುಡಿಯಲ್ಪಟ್ಟು ಬಳಿಕ ಹೊರಕ್ಕೆ ಬಿಡಲ್ಪಟ್ಟಿತೋ ಅಂತಹ ಅಗಸ್ತ್ಯಃ=ಅಗಸ್ತ್ಯನು ಅಶ್ವಮೇಧ+ಅವಭೃಥ+ಆರ್ದ್ರಮೂರ್ತೇಃ=ಅಶ್ವ ಮೇಧಯಾಗದ ಕೊನೆಯಲ್ಲಿ ಅವಭೃಥ ಸ್ನಾನಮಾಡಿ ತೊಯ್ದ ದೇಹವುಳ್ಳ ಯಸ್ಯ=ಯಾವ ಪಾಂಡ್ಯರಾಜನನ್ನು ಪ್ರೀತ್ಯಾ=ಸ್ನೇಹದಿಂದ ಸೌಸ್ನಾತಿಕಃ= 'ಸ್ನಾನ ಸಾಂಗವಾಗಿ ಆಯಿತೆ?' ಎಂದು ಕೇಳುವವನಾಗಿ ಭವತಿ=ಆಗು ತ್ತಾನೋ. [೬೧]

ಪುರಾ=ಹಿಂದೆ ಜನಸ್ಥಾನ-ವಿಮರ್ದ-ಶಂಕೀ=ಜನಸ್ಥಾನದ ವಿನಾಶ ವನ್ನು ಶಂಕಿಸಿದ ದೃಪ್ತಃ=ಉದ್ಧತನಾದ ಲಂಕಾಧಿಪತಿಃ=ಲಂಕೇಶ್ವರನಾದ ರಾವಣನು ದುರಾಪಂ=ದುರ್ಲಭವಾದ ಅಸ್ತ್ರಂ=ಬ್ರಹ್ಮಶಿರಸ್ ಎಂಬ ಅಸ್ತ್ರ ವನ್ನು ಹರಾತ್=ಶಿವನಿಂದ ಆಪ್ತವತಾ=ಪಡೆದಿದ್ದ ಯೇನ=ಯಾವ ಪಾಂಡ್ಯ ರಾಜನೊಡನೆ ಸಂಧಾಯ=ಸಂಧಿಮಾಡಿಕೊಂಡು ಇಂದ್ರಲೋಕ+ಅವ ಜಯಾಯ=ಇಂದ್ರಲೋಕವನ್ನು ಗೆಲ್ಲಲು ಪ್ರತಸ್ಥೇ=ಹೊರಟನೋ. [೬೨]

ಮಹಾಕುಲೀನೇನ=ದೊಡ್ಡಕುಲದಲ್ಲಿ ಹುಟ್ಟಿದವನಾದ ಅನೇನ=ಈ ಪಾಂಡ್ಯನಿಂದ ಪಾಣೌ=(ನಿನ್ನ) ಕೈಯು ವಿಧಿವತ್=ಶಾಸ್ತ್ರಾನುಸಾರವಾಗಿ ಗೃಹೀತೇ(ಸತಿ)=ಗ್ರಹಣ ಮಾಡಲ್ಪಡಲಾಗಿ ಗುರ್ವೀ=ಮಹತ್ತಾದ ಮಹೀ ಇವ=ಭೂಮಿಯಂತೆ ರತ್ನ+ಅನುವಿದ್ಧ-ಅರ್ಣವ ಮೇಖಲಾಯಾಃ=ರತ್ನ ಗಳಿಂದ ವ್ಯಾಪ್ತವಾದ ಸಮುದ್ರವನ್ನೇ ಡಾಬನ್ನಾಗಿ ಉಳ್ಳ ದಕ್ಷಿಣಸ್ಯಾಃ ದಿಶಃ=ದಕ್ಷಿಣ ದಿಕ್ಕು ಎಂಬ ಸ್ತ್ರೀಗೆ ಸಪತ್ನೀ=ಸವತಿಯಾಗಿ ಭವ=ಆಗು. [೬೩]

ತಾಂಬೂಲವಲ್ಲೀ-ಪರಿಣದ್ಧ-ಪೂಗಾಸು=ವೀಳೆಯದೆಲೆಯ ಬಳ್ಳಿ ಗಳಿಂದ ಸುತ್ತುವರಿಯಲ್ಪಟ್ಟ ಅಡಕೆ ಮರಗಳುಳ್ಳ ಏಲಾಲತಾ+ಆಲಿಂಗಿತ- ಚಂದನಾಸು=ಏಲಕ್ಕಿ ಬಳ್ಳಿಗಳಿಂದ ಆಲಂಗಿತವಾದ ಶ್ರೀಗಂಧದ ಮರಗಳುಳ್ಳ ತಮಾಲಪತ್ರ+ಆಸ್ತರಣಾಸು=ಹೊಂಗೆಯ ಎಲೆಗಳ ಆಸ್ತರಣಗಳುಳ್ಳ ಮಲಯಸ್ಥಲೀಷು=ಮಲಯ ಪರ್ವತದ ಅಕೃತ್ರಿಮವಾದ ಸ್ಥಳಗಳಲ್ಲಿ ಶಶ್ವತ್=ಪದೇ ಪದೇ (ಅಥವಾ ಸದಾಕಾಲದಲ್ಲೂ) ರಂತುಂ=ರಮಿಸಲು ಪ್ರಸೀದ=ಅನುಕೂಲ (ಮನಸ್ಕ)ಳಾಗು. [೬೪]

ಅಸೌ=ಈ ನೃಪಃ=ರಾಜನು ಇಂದೀವರ-ಶ್ಯಾಮ-ತನುಃ=ಕನ್ನೈದಿಲೆ ಯಂತೆ ಶ್ಯಾಮವರ್ಣದ ಶರೀರವುಳ್ಳವನು; ತ್ವಂ=ನೀನು ರೋಚನಾ-ಗೌರ- ಶರೀರಯಷ್ಟಿಃ=ಗೋರೋಚನದಂತೆ ಗೌರವರ್ಣದ ತೆಳ್ಳನೆಯ ಶರೀರವುಳ್ಳ ವಳು. (ಆದ್ದರಿಂದ) ವಾಂ=ನಿಮ್ಮಿಬ್ಬರ ಯೋಗಃ=ಸಮಾಗಮವು ತಟಿತ್+ ತೋಯದಯೋಃ ಇವ=ಮಿಂಚು ಮತ್ತು ಮೋಡಗಳ ಸಮಾಗಮದಂತೆ ಅನ್ಯೋನ್ಯ-ಶೋಭಾ-ಪರಿವೃದ್ಧಯೇ=ಪರಸ್ಪರ ಸೌಂದರ್ಯದ ವೃದ್ಧಿಗಾಗಿ ಅಸ್ತು=ಆಗಲಿ. [೬೫]

This is the king of the Pāṇdus (*Pāṇdyadesa* as it is commonly known). He is wearing long pearl-neck-laces hanging down from his shoulders and has applied to his body red-sandal paste. His personality is quite imposing. With all these, he appears like the lord of mountains i.e., Himālaya, which has rivulets flowing down and has its slopes reddened by the rays of the morning sun. [60]

Agastya is the only sage who has made the Southern region his permanent home. His greatness is widely known. When all had failed, *he* was the sage who could humble down the great Vindhya mountain who was rising higher and higher and blocking up the sun's path. It was *he* who drank up the entire ocean and then ejected it out. This king again is of South India and performs As'vamedha sacrifices frequently. Each time he concludes the sacrifice with the *Avabhṛta* ablutions, sage Agastya goes to him personally and congratulates him upon the successful completion of the sacrifice. So high is the status of this king. [61]

To mention another greatness of this king;—formerly, when Ravaṇa the haughty king of Lnṅkä, had to set out for the conquest of Indra, he first made peace with this king. Otherwise, he feared that this king, who had obtained Siva's missile unattainable to others, would destroy, in his absence, the whole of Janasthāna, the region under the control of the Rākṣasas such as Khara. [62]

The Southern Quarter be-girt by the Indian ocean is like a lady wearing a girdle round her waist. The ocean is called Ratnākara and is reputed to abound in gems. This king is the lord of the whole of the southern quarter inclusive of the Indian ocean and hails from an illustrious race. He will be your lord also, if you marry him. Then your status will be equal to that of the Earth; and both you and the *Earth* will be considered co-wives of the Southrn Quarter.

The well-known Malayan regions belong to this king. The straight and tall areca palms inter-twined with betel creepers, the lovely sandal trees with the cardamom creepers twisting round them and the thick beds of the soft leaves of the dense tamāla trees enhance the beauty and delightfulness of the cool and pleasing envirous of the hilly regions. You can amuse yourself constantly in these regions by marrying this king. [64]

But, the king is of a dark complexion. That should not be a disqualification. Though dark in complexion, he is of a handsome, lovely appearance like the blue lotus. Your complexion is yellowish like the *gorocana*. The union between you two will only enhance the beauty of each other just as the combination of lightning and the cloud does. [65]

पाण्डूनां (जनपदानां) राजा=पाण्ड्यः । अंसयोः अर्पिताः=अंसार्पिताः । लम्बन्ते इति लम्बाः; अंसार्पिताः लम्बाः हाराः यस्य सः—अंसार्पितलम्बहारः the long necklaces of pearls are compared to the streams of water flowing down the Himālayas. अङ्गराग=अनुलेपनः । हरिचन्दनेन क्लृप्ताङ्गरागः — The sandal paste applied to his body corresponds to the reddish tinge on the slopes of the mountain due to the morning sun. अद्रिराजः इव — In stanza 65, this king is described as dark in complexion. So, this comparison of the king to the Himālaya is consistent with his dark colour. बालातपेन रक्ताः सानवः यस्य सः — बालातपरक्तसानुः । आभाति is the 3rd singular of आ+भा in the Present tense. See stanza 32. [60]

महाद्रेः विन्ध्यस्य संस्तम्भयिता is sage Agastya, the subduer of the great Vindhya mountain. निःशेषं पीतः उज्झितश्च सिन्धुराजः येन सः—निःशेषपीतोज्झितसिन्धुराजः; one who had first drank and then ejected the ocean. The story relating to the humbling

down of the Vindhya mountain is thus — 'The Vindhya mountain, being jealous of the mount Meru (or Himālaya) demanded that the sun should revolve round himself as about Meru, which the sun declined to do; whereupon the Vindhya began to rise higher and higher so as to obstruct the path of the sun and moon. The gods being alarmed sought the aid of the sage Agastya, who approached the mountain and requested that by bending down he would give him an easy passage to the south, and that he would retain the same position till his return. This Vindhya consented to do (because according to one account, he regarded Agastya as his teacher); but Agastya never returned from the south, and Vindhya never attained the height of Meru' — V. S. Apte. Agastya is reputed to have drank up the ocean 'because it had offended him and because he wished to help Indra and the gods in their wars with a class of demons called Kāleyas who had hid themselves in the waters and oppressed the three worlds in various ways.' अश्वमेध is the horse sacrifice which only a सार्वभौम is eligible to perform. One who performs a hundred As'vamedhas becomes entitled to the dominion of heaven. अवभृथ is the ablution concluding the sacrifice. आर्द्रमूर्तेः = स्नातस्य, i.e., even as he was with a wet body after the ablution. प्रीत्या— out of affection. Mallinātha says —'स्नेहेन, न तु दाक्षिण्येन'। सुस्नानं पृच्छति इति सौस्नातिकः । भवति is 3rd singular of भू (भव्) 1st conj. Parasmai in the Present tense [भवति-भवतः-भवन्ति । भवसि-भवथः-भवथ । भवामि-भवावः-भवामः ।] [61]

पुरा=पूर्वं; formerly. जनस्थानस्य विमर्दं शङ्कते असौ इति जनस्थानविमर्दशङ्की; vis'esaṇa of लङ्काधिपतिः। Janasthāna is the name of the eastern part of the Daṇḍaka forest in Deccan. हृतः= उद्धृतः । दुरापं=दुर्लभं; difficult to obtain. अस्त्रं=the missile called

ब्रह्मशिरस्, of S'iva. The Pāṇḍya king had obtained this missile from S'iva. So, Rāvaṇa was afraid of his destroying the Janasthāna where Khara and other Rākṣasas lived. सन्धाय—having made peace with. इन्द्रलोक+अवजयाय = इन्द्रलोकविजयाय; to conquer Indraloka. प्रतस्थे is 3rd singular of प्र+स्था in the Perfect tense. Note that the root स्था (1st conj.) is Parasmaipadi, but when used with the upasarga प्र or सम् or अव or वि, it takes Ātmanepadi terminations by the rule 'समवप्रविभ्यः स्थः'। [प्रतस्थे-प्रतस्थाते-प्रतस्थिरे । प्रतस्थिषे-प्रतस्थाथे-प्रतस्थिध्वे । प्रतस्थे-प्रतस्थिवहे-प्रतस्थिमहे ।] [62]

महाकुलीनेन = महाकुले जातेन । अनेन refers to Pāṇḍya. पाणौ विधिवत् गृहीते सति—when your hand is duly taken in his, i.e., when he marries you. विधिवत् = यथाशास्त्रम् । (त्वं) गुर्वी मही इव, दक्षिणस्याः दिशः सपत्नी भव — You (will) be the co-wife of the southern quarter, as is the great earth. The idea is that the Pāṇḍya king is the lord of the great earth as also of the whole southern quarter, be-girt by the southern ocean. Thus the Earth is like a co-wife of the Southern Quarter, both being the wives of the same king Pāṇḍya. Indumatī after her marriage with the king, will be, along with or like the Earth, another co-wife of the Southern Quarter. Sunandā emphasises here the greatness of the king as the lord of the whole of the southern quarter even beyond the earth, more than of the south of India. मेखला=girdle. Here the girdle in the form of the sea is to the Southern Quarter and not of the southern region of India. रत्नानुविद्ध etc.—The Indian ocean which is to the south of India is called Ratnākara and is believed to abound in various gems. सपत्नी—समानः पतिः अस्याः अस्ति इति । भव—see stanza 43. [63]

ताम्बूलवल्ली=नागवल्ली, betel creeper. पूग=क्रमुक, areca palm. ताम्बूलवल्लीभिः परिणद्धाः पूगाः यासु तासु — ताम्बूलवल्लीपरिणद्धपूगासु ।

एलालता= Cardamom creeper. तमालस्य पत्राणि एव आस्तरणानि यासु तासु — तमालपत्रास्तरणासु; vis'eṣaṇa of मलयस्थलीषु — on the naturally beautiful spots of the Malayan range of hills. स्थली is a natural spot, while स्थला is an artificial one. शश्वत्= मुहुः मुहुः or सदा; frequently or constantly. रन्तुं is the infinitive form of रम्=to sport, to amuse one's self. प्रसीद is 2nd per.sing. of प्र+सद् 1st conj. Parasmai in the Imperative [प्रसीदतु– प्रसीदताम् –प्रसीदन्तु । प्रसीद–प्रसीदतम्-प्रसीदत । प्रसीदानि–प्रसीदाव–प्रसीदाम ।]

इन्दी लक्ष्मीः; तस्याः वरम=इन्दीवरम् । इन्दिवरमिव श्यामा तनुः यस्य सः =इन्दीवरश्यामतनुः; this refers to the dark complexion of the king. शरीरं यष्टिः इव (stick-like) — शरीरयष्टिः; slim-body. रोचना इव गौरी शरीरयष्टिः यस्याः सा — रोचनागौरशरीरयष्टिः; this refers to the lovely yellowish complexion of the princess. वां=of you both. योगः= समागमः । The coming together (by marriage) of both the princess of fair complexion and the king of dark complexion is compared to the combinatian of a dark cloud and the bright lightning, each enhancing the beauty of the other. अन्योन्यस्य शोभायाः परिवृद्धये अस्तु । The comparison is perhaps suggestive of the short-lived nature of the combination, if it should come off. अस्तु—see stanza 22. [65]

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स्वसुर्विदर्भाधिपतेस्तदीयो लेभेऽन्तरं चेतसि नोपदेशः ।
दिवाकरादर्शनबद्धकोशे [1]नक्षत्रनाथांशुरिवारविन्दे ॥

1. तारापतेरंशुरिवारविन्दे ॥

Her advice did not find admission into the heart of the sister of the Vidarbha king, just as a beam of the moon (*lit.* lord of the stars) finds no entrance into the day-lotus which has its petals

closed into a bud in consequence of the disappearance of the sun.

ವಿದರ್ಭ+ಅಧಿಪತೇಃ=ವಿದರ್ಭರಾಜನಾದ ಭೋಜನ ಸ್ವಸುಃ=ತಂಗಿಯಾದ ಇಂದುಮತಿಯ ಚೇತಸಿ = ಮನಸ್ಸಿನೊಳಕ್ಕೆ ತದೀಯಃ = ಆ ಸುನಂದೆಯ ಉಪದೇಶಃ=ಮಾತು ದಿವಾಕರ+ಅದರ್ಶನ-ಬದ್ಧ ಕೋಶೇ= ಸೂರ್ಯನ ಕಾಣದಿರುವಿಕೆಯಿಂದ ಮುಚ್ಚಿಕೊಂಡುಬಿಟ್ಟಿದ್ದ ಕೋಶವುಳ್ಳ ಅರವಿಂದೇ = ಕಮಲದೊಳಕ್ಕೆ ನಕ್ಷತ್ರನಾಥ + ಅಂಶುಃ = ನಕ್ಷತ್ರರಾಜನಾದ ಚಂದ್ರನ ಕಿರಣವು ಇವ = ಹೇಗೋ ಹಾಗೆ ಅನ್ತರಂ = ಅವಕಾಶವನ್ನು ನ ಲೇಭೇ=ಹೊಂದಲಿಲ್ಲ.

Sunanda's words had no effect on the mind of Indumati, just as the rays of the moon have no effect on the day-lotus bud. The day-lotus will blossom only when the rays of the sun fall on it. Similarly Indumati would become cheerfull only if Aja were introduced. Apparently she had an intuitive longing for Aja. (See notes below)

विदर्भाधिपतेः—भोजस्य । स्वसुः—भगिन्याः इन्दुमत्याः । चेतसि—मनसि । तदीयः — तस्याः अयं; (सुनन्दासंबन्धी) । उपदेशः — वाक्यम् । अन्तरं न लेभे—अवकाशं न लेभे; Sunandā's words did not gain entrance into the heart of the sister of the Vidarbha king. दिवाकरादर्शन etc. is a simile. Indumatī's mind is compared to a lotus with closed petals and the absence of Aja to the absence of the sun causing the lotus petals to close. दिवाकर =sun. अदर्शन = not appearing. The lotus remains closed till the sun makes his appearance. So it was also in the case of Indumatī. Her heart remained closed to all the words of Sunandā, just as the closed lotus would to the rays of the moon. It would open only when the sun-like Aja would appear before her. The simile is very significant here, as Aja was of the solar race. Other kings were like the moon-rays to the closed day-lotus. दिवाकरस्य अदर्शनेन बद्धकोशे

(मुकुलिते) अरविन्दे नक्षत्रनाथांशुः चन्द्रकिरणः इव । This suggests the intuitive longing Indumatī had for Aja. लेभे is 3rd singular of लभ् (1st conj. Ātmane) in the Perfect [लेभे-लेभाते-लेभिरे । लेभिषे-लेभाथे-लेभिध्वे । लेभे-लेभिवहे लेभिमहे ।]

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संचारिणी दीपशिखेव रात्रौ यं यं व्यतीयाय पतिंवरा सा ।
नरेन्द्रमार्गाट्ट इव प्रपेदे विवर्णभावं स स भूमिपालः ॥

The particular king whomsoever the princess intent on choosing her husband passed by, like the flame of a lamp moving at night, turned pale (*lit.* attained pale-faced-ness), just as a building on the high road is shrouded in darkness when left behind.

ಪತಿಂವರಾ=ಪತಿಯನ್ನು ವರಿಸುವವಳಾದ ಸಾ=ಆ ಇಂದುಮತಿಯು ರಾತ್ರೌ=ರಾತ್ರಿಯಲ್ಲಿ ಸಂಚಾರಿಣೀ=ಸಂಚಾರ ಶೀಲವಾದ ದೀಪ-ಶಿಖಾ ಇವ=ದೀಪದ ಜ್ಯೋತಿಯಂತೆ ಯಂ ಯಂ=ಯಾವ ಯಾವ ರಾಜನನ್ನು ವ್ಯತೀಯಾಯ=ಬಿಟ್ಟುಬಿಟ್ಟು ಮುಂದೆ ಹೋಗುತ್ತಿದ್ದಳೋ ಸಃ ಸಃ=ಆಯಾ ಭೂಮಿಪಾಲಃ=ರಾಜನು ನರೇಂದ್ರ ಮಾರ್ಗ+ಅಟ್ಟಃ ಇವ=ರಾಜಮಾರ್ಗದಲ್ಲಿನ 'ಅಟ್ಟ' ಎಂಬ ಜಾತಿಯ ಗೃಹದಂತೆ ವಿವರ್ಣಭಾವಂ=ಕಳೆಗುಂದುವಿಕೆ (ಕತ್ತಲೆ ಕವಿಯುವಿಕೆ)ಯನ್ನು ಪ್ರಪೇದೇ=ಹೊಂದುತ್ತಿದ್ದನು.

Indumati of lustrous beauty was moving on from one prince to the other prepared to select one of them as her husband. So she is compared to the bright flame of a torch in motion during night-time. As she passed over the several kings, one after another, they all became pale and depressed just as the (turrets of) houses situated in a high-road become covered with darkness when the moving torch passes on farther and farther. [This is a beautiful example of the poet's exemplary imaginative power.]

Construe — पतिंवरा सा रात्रौ संचारिणी दीपशिखा इव यं यं व्यतीयाय स स भूमिपालः नरेन्द्रमार्गाट्टः इव विवर्णभावं प्रपेदे ॥ पुनः पुनः संचरति इति or संचारः अस्याः अस्ति इति — संचारिणी; applies to दीपशिखा (by लक्षणा) and to इन्दुमती । The comparison of Indumatī in motion to the lustrous flame of a moving lamp is very apt. यं यं व्यतीयाय स स etc.—every one who-ever was passed over. विवर्णभावं—pale-facedness. प्रपेदे—got, attained. Each of these kings thus passed over is compared to a नरेन्द्रमार्गाट्ट । 'स्यादट्टः क्षौममस्त्रियाम्'—Amara. According to चारित्रवर्धन the word अट्ट is क्षौमाख्यो मन्दिरभेदः; according to हेमाद्रि it is a पण्यगृह and according to Mallinātha, it is a गृहभेदः । अट्ट is taken to mean 'an upper turret' by Kale, as the kings were seated on elevated seats in the Svayamvara hall. विवर्णभावं—विच्छायत्वं; paleness, darkness, in the case of the kings and the *Aṭṭas*. व्यतीयाय is 3rd singular of वि+ अति + इ (2nd conj.) in the Perfect tense (लिट्) [व्यति + इयाय – ईयतुः– ईयुः । इययिथ, इयेथ-ईयथुः– ईय । इयाय, इयय- ईयिव- ईयिम ।] प्रपेदे is 3rd singular of पद् (4th conj. Ātmane) in the Perfect [प्र + पेदे - पेदाते-पेदिरे । पेदिषे–पेदाथे-पेदिध्वे । पेदे-पेदिवहे-पेदिमहे ।]

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तस्यां रघोः सूनुरुपस्थितायां वृणीत मां नेति समाकुलोऽभूत् ।
[1]वामेतरः संशयमस्य बाहुः केयूरबन्धोच्छ्वसितैर्नुनोद ॥

1. आश्वासितस्तत्क्षणमंसकूटे वामेतरेण स्फुरता भुजेन ।

When she came near, the son of Raghu became uneasy as to whether she would ehoose him or not. (But,) his right arm removed his doubt through its throbbings at the place where the armlet is worn.

वृक्षान्तरं न काङ्क्षति—नहि सर्वोत्कृष्टवस्तुलाभेऽपि वस्त्वन्तरस्याभिलाषः स्यात् इत्यर्थः (Mallinātha). व्यावर्तत is 3rd singular of वि+आ+ वृत् in the Imperfect. See stanza 58. काङ्क्षति is 3rd singular of काङ्क्ष् in the Present [काङ्क्षति-काङ्क्षतः-काङ्क्षन्ति । etc.]

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तस्मिन्समावेशितचित्तवृत्तिमिन्दुप्रभामिन्दुमतीमवेक्ष्य ।
प्रचक्रमे वक्तुमनुक्रमज्ञा सविस्तरं वाक्यमिदं सुनन्दा ॥

On observing that Indumati, who was of the brightness of the moon, had her heart fixed on him, Sunandā, versed in the proper mode of speech, commenced to speak in detail the following words—

ತಸ್ಮಿನ್=ಆ ಅಜನಲ್ಲಿ **ಸಮಾವೇಶಿತ ಚಿತ್ತವೃತ್ತಿಂ**=ನೆಲಸಿದ ಮನೋವೃತ್ತಿಯುಳ್ಳ **ಇಂದುಪ್ರಭಾಂ**=ಚಂದ್ರನ ಪ್ರಭೆಯಂತೆ ಪ್ರಭೆಯುಳ್ಳ **ಇಂದುಮತೀಂ**=ಇಂದುಮತಿಯನ್ನು **ಅವೇಕ್ಷ್ಯ**=ನೋಡಿ **ಅನುಕ್ರಮಜ್ಞಾ**=ಮಾತಿನಲ್ಲಿ ಪೂರ್ವಾಪರ ವಿವೇಕವುಳ್ಳ **ಸುನಂದಾ**=ಸುನಂದೆಯು **ಇದಂ**=ಮುಂದೆ ಹೇಳುವ **ಸವಿಸ್ತಾರಂ**=ವಿಸ್ತಾರದಿಂದ ಕೂಡಿದ **ವಾಕ್ಯಂ**=ಮಾತನ್ನು **ವಕ್ತುಂ**=ಹೇಳಲು **ಪ್ರಚಕ್ರಮೇ**=ಪ್ರಾರಂಭಿಸಿದಳು.

Sunanda was closely observing Indumatī all along. She could easily notice that Aja's personality had attracted her attention and that feelings of love for him were springing up in her, as she appeared quite delightful with a beaming countenance. So, she, who knew very well how to speak, began to speak to her about him in great detail.

तस्मिन्— अजे । समावेशिता चित्तवृत्तिः यया ताम् — समावेशितचित्तवृत्तिम् ; who had fixed all her thoughts, (or attention on Aja); इन्दोः प्रभा इव प्रभा यस्याः ताम् — इन्दुप्रभाम् ; this suggests that Indumatī was as charming as moon-light at that time. अवेक्ष्य—having closely observed. Sunandā clearly saw that

Indumatī was with feelings of love for Aja. In order to nourish those feelings she spoke to her in great detail about Aja. अनुक्रमं जानातीति अनुक्रमज्ञा (=वाक्यपौर्वापर्याभिज्ञा) । सविस्तरं= in detail. वक्तुम् is the infinitive of वच्=to speak. प्रचक्रमे is 3rd singular of प्र + क्रम् (1st conj. Ātmane) in the Perfect [प्र+चक्रमे-चक्रमाते-चक्रमिरे । चक्रमिषे-चक्रमाथे-चक्रमिध्वे । चक्रमे - चक्रमिवहे-चक्रमिमहे ।]

[71–79 Aja is introduced to Indumatī]

71–79

इक्ष्वाकुवंश्यः ककुदं नृपाणां ककुत्स्थ इत्याहितलक्षणोऽभूत् ।
काकुत्स्थशब्दं यत उन्नतेच्छाः श्लाघ्यं दधत्युत्तरकोसलेन्द्राः ॥७१॥

महेन्द्रमास्थाय महोक्षरूपं यः संयति प्राप्तपिनाकिलीलः ।
चकार बाणैरसुराङ्गनानां गण्डस्थलीः प्रोषितपत्रलेखाः ॥७२॥

ऐरावतास्फालनविश्लथं यः संघट्टयन्नङ्गदमङ्गदेन ।
उपेयुषः स्वामपि मूर्तिमग्र्यामर्धासनं गोत्रभिदोऽधितष्ठौ ॥७३॥

जातः कुले तस्य किलोरुकीर्तिः कुलप्रदीपो नृपतिर्दिलीपः ।
अतिष्ठदेकोनशतक्रतुत्वे शक्राभ्यसूयाविनिवृत्तये यः ॥७४॥

यस्मिन्महीं शासति वाणिनीनां निद्रां विहारार्धपथे गतानाम् ।
वातोऽपि नास्रंसयदंशुकानि को लम्बयेदाहरणाय हस्तम् ॥७५॥

पुत्रो रघुस्तस्य पदं प्रशास्ति महाक्रतोर्विश्वजितः प्रयोक्ता ।
चतुर्दिगावर्जितसंभृतां यो मृत्पात्रशेषामकरोद्विभूतिम् ॥७६॥

आरूढमद्रीनुदधीन्वितीर्णं* भुजङ्गमानां वसतिं प्रविष्टम् । *०प्रतीर्णं
ऊर्ध्वं गतं यस्य न चानुबन्धि यशः परिच्छेत्तुमियत्तयालम् ॥७७॥

असौ कुमारस्तमजोऽनुजातस्त्रिविष्टपस्येव पतिं जयन्तः ।
गुर्वीं धुरं यो भुवनस्य पित्रा धुर्येण दम्यः सदृशं बिभर्ति ॥७८॥

कुलेन कान्त्या वयसा नवेन गुणैश्च तैस्तैर्विनयप्रधानैः ।
त्वमात्मनस्तुल्यममुं वृणीष्व रत्नं समागच्छतु काञ्चनेन ॥७९॥

There was a monarch of the Ikṣvāku race, known as Kakutstha who was the most eminent among kings and who was noted for his good qualities; and from whom the lords of the Uttara-kosalas of lofty aspirations bear the worthy patronymic title Kākutstha. [71]

—Who, playing the role of S'iva (the Pinākabearer) by riding in battle the great Indra in the form of a great bull, made, by means of his arrows, the lovely cheeks of the *asura* women bare of amorous paintings. [72]

—Who, causing his own armlet to rub with that of the cleaver of the mountains which was loosened by his stroking the Airāvata, occupied half of his (i.e., Indra's) seat even after he had assumed his own original form. [73]

In his race, it is said, was born Dilīpa, the king of wide fame (and) the light of his race. who remained in the state of one who had performed only ninety-nine sacrifices in order to avert the deep jealousy of Indra. [74]

While he reigned over the earth, even the wind did not disturb the garments of drunken women fallen asleep on their way to the pleasure grounds; who (then) could stretch forth his hand to take them away? [75]

His son, Raghu, now reigns in his place; —who, as the performer of the great sacrifice Vis'vajit, reduced his wealth, amassed by gathering from the four quarters, to the residue of (a few) earthen pots. [76]

—Whose fame has ascended the mountains, has gone deep into the seas, has entered the Pātāla (*lit.* the abode of the serpents), has gone up to the skies and, being continuous, is beyond any definite measurement. [77]

This prince Aja is born of him, as Jayanta is born of (Indra,) the lord of heaven;—who (Aja), like a young bull along with one broken to the yoke, bears the heavy yoke of the earth along with his father accustomed to the task. [78]

You choose this (prince) who is your equal in birth, in beauty, in the freshness of youth, and in all the various virtues the chief of them being modesty; let the gem be united with gold. [79]

ಇಕ್ಷ್ವಾಕುವಂಶ್ಯಃ = ಮನುಪುತ್ರನಾದ ಇಕ್ಷ್ವಾಕುವಿನ ವಂಶದವನೂ **ನೃಪಾಣಾಂ** = ರಾಜರ ಮಧ್ಯೆ **ಕಕುದಂ** = ಶ್ರೇಷ್ಠನಾದವನೂ **ಆಹಿತಲಕ್ಷಣಃ**=ಪ್ರಖ್ಯಾತ ಗುಣಗಳುಳ್ಳವನೂ **ಕಕುತ್ಸ್ಥಃ ಇತಿ**=ಕಕುತ್ಸ್ಥನೆಂದು ಪ್ರಸಿದ್ಧನೂ ಆದ ಒಬ್ಬನು **ಅಭೂತ್**=(ರಾಜನಾಗಿ) ಇದ್ದನು. **ಯತಃ**= ಯಾವ ಕಕುತ್ಸ್ಥನಿಂದ ಮೊದಲಾಗಿ **ಉನ್ನತ+ಇಚ್ಛಾಃ** = ಉನ್ನತವಾದ ಆಶಯಗಳುಳ್ಳ **ಉತ್ತರಕೋಸಲೇಂದ್ರಾಃ**=ಉತ್ತರಕೋಸಲದ (ದಿಲೀಪನೇ ಮೊದಲಾದ) ರಾಜರು **ಶ್ಲಾಘ್ಯಂ** = ಪ್ರಶಸ್ತವಾದ **ಕಾಕುತ್ಸ್ಥ-ಶಬ್ದಂ** = ಕಾಕುತ್ಸ್ಥ ಎಂಬ ಹೆಸರನ್ನು **ದಧತಿ**=ಧರಿಸುತ್ತಲಿದ್ದಾರೋ. [೭೧]

ಯಃ=ಯಾವ ಕಕುತ್ಸ್ಥನು **ಸಂಯತಿ** = ಯುದ್ಧದಲ್ಲಿ **ಮಹೋಕ್ಷ-ರೂಪಂ**=ದೊಡ್ಡ ಗೂಳಿಯ ರೂಪವನ್ನು ತಾಳಿದ್ದ **ಮಹೇಂದ್ರಂ**=ದೇವೇಂದ್ರ

ನನ್ನು ಆಸ್ಥಾಯ = ಹತ್ತಿ ಸವಾರಿಮಾಡುತ್ತಾ ಪ್ರಾಪ್ತ-ಪಿನಾಕಿ-ಲೀಲಃ= ಈಶ್ವರನ ಲೀಲೆಯನ್ನು ಹೊಂದಿದವನಾಗಿ ಬಾಣೈಃ=ಬಾಣಗಳಿಂದ ಅಸುರ+ ಅಂಗನಾನಾಂ = ರಾಕ್ಷಸರ ಸ್ತ್ರೀಯರ ಗಂಡಸ್ಥಲೀಃ = ಗಂಡಸ್ಥಳಗಳನ್ನು ಪ್ರೋಷಿತ-ಪತ್ರಲೇಖಾಃ = ನಿವೃತ್ತಿಗೊಳಿಸಿದ ಪತ್ರಲೇಖಾಲಂಕಾರವುಳ್ಳವು ಗಳನ್ನಾಗಿ ಚಕಾರ=ಮಾಡಿದನೋ. [೭೨]

ಯಃ = ಯಾವ ಕಕುತ್ಸ್ಥನು ಐರಾವತ + ಆಸ್ಫಾಲನ-ವಿಶ್ಲಥಂ = ಐರಾವತ ಆನೆಯ ಬೆನ್ನುತಟ್ಟುವುದರಿಂದ ಶಿಥಿಲವಾದ ಅಂಗದಂ=ಇಂದ್ರನ ಅಂಗದಾಭರಣವನ್ನು ಅಂಗದೇನ=ತನ್ನ ಅಂಗದದೊಡನೆ ಸಂಘಟ್ಟಯನ್= ಸಂಘರ್ಷಿಸುವಂತೆ ಮಾಡುತ್ತಾ ಸ್ವಾಂ=ತನ್ನದೇ ಆದ ಅಗ್ರ್ಯಾಂ=ಶ್ರೇಷ್ಠವಾದ ಮೂರ್ತಿಂ=ಮೂರ್ತಿಯನ್ನು ಉಪೇಯುಷಃ = ಹೊಂದಿದವನಾದ ಗೋತ್ರ ಭಿದಃ = ಇಂದ್ರನ ಅರ್ಧಾಸನಂ ಅಪಿ = ಅರ್ಧ ಆಸನದ ಮೇಲೂ ಕೂಡ ಅಧಿತಷ್ಠೌ=ಕುಳಿತುಕೊಂಡಿದ್ದನೋ. [೭೩]

ಉರುಕೀರ್ತಿಃ=ಹೆಚ್ಚಾದ ಕೀರ್ತಿಯುಳ್ಳವನೂ ಕುಲಪ್ರದೀಪಃ=ವಂಶ ಪ್ರದೀಪಕನೂ ಆದ ದಿಲೀಪಃ = ದಿಲೀಪನೆಂಬ ನೃಪತಿಃ=ರಾಜನು ತಸ್ಯ= ಅಂಥ ಕಕುತ್ಸ್ಥನ ಕುಲೇ=ವಂಶದಲ್ಲಿ ಜಾತಃಕಿಲ=ಹುಟ್ಟಿದವನಲ್ಲವೆ! ಯಃ = ಯಾವ ದಿಲೀಪನು ಶಕ್ರ + ಅಭ್ಯಸೂಯಾ-ವಿನಿವೃತ್ತಯೇ = ಇಂದ್ರನ ಅಸೂಯೆಯನ್ನು ಹೋಗಲಾಡಿಸುವುದಕ್ಕಾಗಿ ಏಕ+ಊನ-ಶತ-ಕ್ರತುತ್ವೇ= ಒಂದು ಕಮ್ಮಿ ನೂರು ಯಾಗಗಳನ್ನು ಮಾಡಿದವನಾಗಿರುವಿಕೆಯಲ್ಲೇ ಅತಿಷ್ಠತ್=ಇದ್ದುಬಿಟ್ಟನೊ. [೭೪]

ಯಸ್ಮಿನ್=ಯಾವ ದಿಲೀಪನು ಮಹೀಂ=ಭೂಮಿಯನ್ನು ಶಾಸತಿ (ಸತಿ)=ಆಳುತ್ತಿರಲಾಗಿ ವಿಹಾರ+ಅರ್ಧಪಥೇ=ವಿಹಾರಸ್ಥಾನಕ್ಕೆ ಹೋಗುವ ಮಾರ್ಗದ ಮಧ್ಯದಲ್ಲೇ ನಿದ್ರಾಂ ಗತಾನಾಂ=ನಿದ್ದೆಹೋದ ವಾಣಿನೀನಾಂ= ಮತ್ತು ಏರಿದ ಸ್ತ್ರೀಯರ ಅಂಶುಕಾನಿ=ವಸ್ತ್ರಗಳನ್ನು ವಾತಃ ಅಪಿ=ಗಾಳಿಯೂ ಕೂಡ ನ + ಅಸ್ರಂಸಯತ್= ಜರುಗಿಸುತ್ತಿರಲಿಲ್ಲವೋ ! (ಹಾಗಿರುವಾಗ) ಆಹರಣಾಯ=ಅಪಹರಿಸಲು ಕಃ=ಯಾವನು ತಾನೇ ಹಸ್ತಂ=ಕೈಯನ್ನು ಲಂಬಯೇತ್=ಚಾಚಿಯಾನು ? [೭೫]

ತಸ್ಯ=ಆ ದಿಲೀಪನ ಪುತ್ರಃ=ಮಗನಾದ ರಘುಃ=ರಘುವು ಪದಂ= (ತಂದೆಯಿಂದ ಬಂದ) ರಾಜ್ಯವನ್ನು ಪ್ರಶಾಸ್ತಿ=ಪಾಲಿಸುತ್ತಿದ್ದಾನೆ. ಯಃ= ಯಾವ ರಘುವು ವಿಶ್ವಜಿತಃ=ವಿಶ್ವಜಿತ್ ಎಂಬ ಮಹಾಕ್ರತೋಃ=ಮಹಾ ಯಾಗವನ್ನು ಪ್ರಯೋಕ್ತಾ = ಅನುಷ್ಠಿಸಿದವನಾಗಿ ಚತುರ್ದಿಕ್ + ಆವರ್ಜಿತ-ಸಂಭೃತಾಂ=ನಾಲ್ಕು ದಿಕ್ಕುಗಳಿಂದಲೂ ಜಯಿಸಿ ತಂದು ಸಂವರ್ಧಿ ಸಲ್ಪಟ್ಟ ವಿಭೂತಿಂ = ಐಶ್ವರ್ಯವನ್ನು ಮೃತ್+ಪಾತ್ರ-ಶೇಷಾಂ = ಮಣ್ಣಿನ ಪಾತ್ರೆ ಮಾತ್ರ ಉಳಿದಿರುವಂತಹುದನ್ನಾಗಿ ಅಕರೋತ್=ಮಾಡಿದನೋ.

ಅದ್ರೀನ್ = ಬೆಟ್ಟಗಳನ್ನು ಆರೂಢಂ = ಹತ್ತಿಹೋಗಿರುವ, ಉದಧೀನ್=ಸಮುದ್ರಗಳನ್ನು ವಿತೀರ್ಣಂ=ದಾಟಿಹೋಗಿರುವ (ಅಂದರೆ ಸಮಸ್ತ ಭೂಮಂಡಳವನ್ನೇ ವ್ಯಾಪಿಸಿರುವ), ಭುಜಂಗಮಾನಾಂ=ಸರ್ಪಗಳ ವಸತಿಂ= ವಾಸಸ್ಥಾನವಾದ ಪಾತಾಳವನ್ನು ಪ್ರವಿಷ್ಟಂ=ಪ್ರವೇಶಿಸಿರುವ, ಊರ್ಧ್ವಂ= ಮೇಲಕ್ಕೆ (ಅಂದರೆ ಸ್ವರ್ಗಾದಿ ಲೋಕಗಳಿಗೆ) ಗತಂ=ಹೋಗಿರುವ ಚ=ಮತ್ತು ಅನುಬಂಧಿ=ಮಧ್ಯೆ ವಿಚ್ಛೇದವಿಲ್ಲದಿರುವ ಯಸ್ಯ=ಯಾವನ ಯಶಃ=ಕೀರ್ತಿಯನ್ನು ಇಯತ್ತಯಾ=ಇಷ್ಟೇ ಎಂದು ಪರಿಚ್ಛೇತ್ತುಂ=ಅಳೆಯಲು ನ ಅಲಂ=ಸಾಧ್ಯವಿಲ್ಲವೋ. [೭೭]

ಅಸೌ=ಈ ಅಜಃ=ಅಜನೆಂಬ ಕುಮಾರಃ=(ಇನ್ನೂ ಮದುವೆಯಾಗದೆ ಕೌಮಾರಾವಸ್ಥೆಯಲ್ಲೇ ಇರುವ) ರಾಜಕುಮಾರನು ತ್ರಿವಿಷ್ಟಪಸ್ಯ=ಸ್ವರ್ಗದ ಪತಿಂ=ಅಧಿಪತಿಯಾದ ಇಂದ್ರನಿಗೆ ಜಯಂತಃ ಇವ=(ಅವನ ಮಗನಾದ) ಜಯಂತನು ಹೇಗೋ ಹಾಗೆ ತಂ=ಆ ರಘುವಿಗೆ ಅನುಜಾತಃ=ತಕ್ಕವನಾಗಿ ಹುಟ್ಟಿದ್ದಾನೆ. ದಮ್ಯಃ = ಶಿಕ್ಷಣೀಯವಾದ ವಯಸ್ಸಿನಲ್ಲೇ ಇರುವ ಯಃ= ಯಾವ ಅಜನು ಭುವನಸ್ಯ=ಈ ಲೋಕದ ಗುರ್ವೀಂ=ಭಾರವಾದ ಧುರಂ= ನೊಗವನ್ನು ಧುರ್ಯೇಣ=ಧುರಂಧರನಾದ (ಅಂದರೆ ಸಮರ್ಥನಾದ) ಪಿತ್ರಾ= ತಂದೆಗೆ ಸದೃಶಂ=ಸಮನಾಗಿಯೇ ಬಿಭರ್ತಿ=ಹೊತ್ತಿದಾನೆಯೋ. [೭೮]

ಕುಲೇನ = ಕುಲದಿಂದಲೂ ಕಾಂತ್ಯಾ=ಲಾವಣ್ಯದಿಂದಲೂ ನವೇನ ವಯಸಾ=ಹೊಸ ವಯಸ್ಸಿನಿಂದಲೂ (ಅಂದರೆ ಯೌವನದಿಂದಲೂ) ವಿನಯ ಪ್ರಧಾನೈಃ=ವಿನಯವೇ ಪ್ರಧಾನವಾದ ತೈಃ ತೈಃ=ಆಯಾ (ಬೇರೆ ಬೇರೆ) ಗುಣೈಃ ಚ = ಗುಣಗಳಿಂದಲೂ ಕೂಡ ಆತ್ಮನಃ=ನಿನಗೆ ತುಲ್ಯಂ=ಸಮ

ನಾಗಿರುವ ಅಮುಂ=ಇವನನ್ನು ತ್ವಂ=ನೀನು ವೃಣೀಷ್ವ=ವರಿಸು. ರತ್ನಂ=ರತ್ನವು ಕಾಂಚನೇನ=ಚಿನ್ನದೊಡನೆ ಸಮಾಗಚ್ಛತು=ಒಂದುಗೂಡಲಿ. [೭೯]

Sunandā refers at the outset to the greatness of the family from which Aja hailed. "Manu's son Ikṣvāku was the very first king from whom the dynasty of his successor kings got the name "Ikṣvāku dynasty." Among the kings of this dynasty there was an illustrious king called Purañjaya who came to be known as *Kakut-stha* after he defeated the Rākṣasas in a fight, seated on the hump of a bull who was really Indra in that form. Since then his successors, i.e., Dilīpa and others who ruled over the Uttarakosala country, proudly bore the patronymic title 'Kākutstha' i.e. one born in the gotra of Kakutstha. [71]

"In that momentous fight between Purañjaya and the Rākṣasas, Indra had assumed the form of a bull and Purañjaya was riding on his hump (ककुद्). Purañjaya in that state appeared like Siva himself riding his bull holding his Pināka bow. Purañjaya destroyed the Rākṣasas in that battle and made all their wives miserable. Being thus widowed, the asura women desisted from decorating their cheeks and breasts with ornamental paintings. [72]

"When that fight of Purañjaya was over, Indra re-assumed his normal form and made that human lord share with him his heavenly throne. When both were seated on the same throne close to each other, Purañjaya's armlet (Keyūra) rubbed against that of Indra, who usually rides the great elephant Airāvata. So highly that king was honoured by Indra. [73]

"The famous Dilīpa was an illustrious ruler in that dynasty. He performed ninety-nine As'vamedha sacrifices and stopped at that number magnanimously, because, if he performed one more, he would become entitled to the position of Indra, whereby Indra would consider him his

rival. Dilīpa had a liberal outlook and performed the sacrifices as a duty and not with any material benefit in view. [74]

"During Dilīpa's reign, there was safety and absolute security of honour and one's own belongings. Even wind would not disturb the garments of the drunken women who might have fallen alseep on the road leading to their rendez-vous. There was no question of any man snatching away either their garments (or ornaments) in stealth. [75]

"At present, the son of that king Dilīpa is governing the earth. His name is Raghu. He conquered the whole of India by marching in all the four directions and amassed plenty of wealth, only to spend it entirely at the Vis'vajit sacrifice which he performed immediately after the conquest. After the sacrifice, his belongings were just a few earthen pots. (It is this act of Raghu that Kālidāsa has in mind when he makes mention of the characteristic traits of the rulers of the solar race in I 7, 'त्यागाय संभृतार्थानाम्' etc.) [76]

"Raghu's glory is unbounded. Though penniless, he assured Kautsa, the pupil of Varatantu, that he will get him the huge sum of money he required, as, otherwise, there would be a permanent stigma on his name that a solicitor well versed in vedic lore failed to obtain his object from him. The only go for Raghu was to get that huge amount from Kubera. But, even while he was preparing to proceed to conquer Kubera for this purpose, Kubera showered plenty of gold in Raghu's treasury. Raghu offered all that gold to Kautsa. But Kautsa would not accept a single piece more than his actual requirement. Raghu argued that all that heap of gold was got only on his account and that he must accept the entire thing. This nobility of Raghu (see Raghu I 6) was praised all over the earth. His fame has reached the peaks of mountains. It has spread all over the

seas and gone into the nether-regions. It has ascended the high heavens also. The same Raghu is ruling over the Uttarakosalas even now. His glory is continuous and growing; hence it is difficult to measure it by any standard.

"This prince, Aja by name, who is seated here, is the worthy son of that illustrious Raghu, just as Jayanta is of Indra. He, as heir-apparent, is now under training and as such bearing the heavy yoke of the earth along with his own father who is experienced in that task. [78]

"This Aja is your equal in birth, beauty, youth, modesty and such other virtues. You will do well to marry him. You are like a gem. He is like gold. Let the gem be united with gold." [79]

वंशे भवः—वंश्यः; इक्ष्वाकोः वंश्यः— इक्ष्वाकुवंश्यः । इक्ष्वाकु is the son of Manu. ककुदं = श्रेष्ठः; pre-eminent. Cf. 'ककुच्च ककुदं श्रेष्ठे वृषांसे राजलक्ष्मणि'— Vis'va. ककुत्स्थः — ककुदि तिष्ठति असौ इति; a person sitting on the hump of the bull. The real name of the king is Purañjaya. He was the son of Vikukṣi (or S'as'āda) and grandson of Ikṣvāku. See notes on stanza 2 and stanzas 72 and 73. आहितलक्षणः—प्रख्यातगुणः; in support of this meaning Mallinātha quotes from the Amara — 'गुणैः प्रतीते तु कृतलक्षणाहितलक्षणौ'। But in all printed editions of the Amara, the line reads 'गुणैः......आहतलक्षणौ'। The commentators on Amara explain आहतलक्षण as आहतम् अभ्यस्तं लक्षणं नाम यस्य । लक्ष्यते अनेन इति लक्षणं, नाम । In the case of the word आहितलक्षणः, the meaning would be आहितं कृतं लक्षणं येन सः—he by whom the characteristic mark was made or assumed. If Mallinātha's meaning is to hold good, the reading ought to be आहतलक्षणः । अभूत्—see stanza 16. यतः—ककुत्स्थात् आरभ्य; from Kakutstha onwards. उन्नतेच्छाः— महाशयाः; men of high

or noble ambition. 'महेच्छस्तु महाशयः'—Amara. उत्तरकोसलेन्द्राः—the lords of the Uttarakosalas, i e., Dilipa and others. श्लाघ्यं=प्रशस्तम् । ककुत्स्थस्य अपत्यं पुमान् काकुत्स्थः; काकुत्स्थ इति शब्दं—काकुत्स्थशब्दम् । दधति (= bear) is 3rd plural of धा (3rd conj. P, A.) in the Present. Parasmai forms [दधाति–धत्तः - दधति । दधासि–धत्थः-धत्थ । दधामि-दध्वः–दध्मः ।] [71]

Construe — यः संयति महोक्षरूपं महेन्द्रमास्थाय प्राप्तपिनाकिलीलः बाणैः असुराङ्गनानां गण्डस्थलीः प्रोषितपत्रलेखाः चकार । यः — काकुत्स्थः । संयति—युद्धे । महान् (great) उक्षा (bull) महोक्षः, तस्य रूपमिव रूपं यस्य तं— महोक्षरूपम् । आस्थाय— आरुह्य, riding. Therefore प्राप्तपिनाकिलीलः— प्राप्ता पिनाकिनः (शिवस्य) लीला येन सः । S'iva is पिनाकिन् , as he wields his bow called Pināka. He rides the bull. Hence Kakutstha riding Mahendra in the form of a bull had put on the appearance (लीला) or grace of S'iva. Riding a bull is the common aspect between S'iva and Kakutstha here. गण्डस्थली: plu. (fem. objective;) प्रशस्ताः गण्डाः गण्डस्थलानि । Its feminine is गण्डस्थल्यः । This is a नित्यसमास । पत्राकाराः लेखाः पत्रलेखाः । प्रोषिताः पत्रलेखाः याभ्यः ताः — प्रोषितपत्रलेखाः । प्रोषित = gone away from home; hence disappeared. पत्रलेखाः — ornamental paintings on the cheeks of women. चकार—see stanza 23. [72]

ऐरावतः— इरावति भवः । इरावान् is the sea; इराः (waters) सन्ति अस्मिन् इति इरावान् । The Airāvata sprang out of the ocean which was churned, and was awarded to Indra. See note on stanza 6. Since then, it is regarded as the celestial elephant of Indra. आस्फालन — patting (on the back, for instance). विश्लथ=शिथिल, loosened. अङ्गद—the Keyūra ornament worn on the upper arm. उपेयुषः (genitive singular of उपेयिवान्)=प्राप्तस्य । स्वां—his own; अग्र्यां=श्रेष्ठां, pre-eminent; मूर्तिं=

form; i.e., when Indra had re-assumed his own pre-eminent form as Indra. गोत्रभिद: — of Indra. Indra is so called as he cleaved off the wings of all the mountains (गोत्राs) with his thunder-bolt when they were unruly and destroying cities by flying up and alighting on them. (Only one mountain, viz., Maināka escaped him on account of his friendship with the ocean where he submerged). अर्धम् आसनस्य अर्धासनम्। अधितष्ठौ = अधिष्ठितवान् । अधितष्ठौ governs the objective अर्धासनम् by the rule अधिशीङ्स्थासां कर्म। अधितष्ठौ is 3rd singular of अधि +स्था (1st conj. Parasmai) in the Perfect [अधि+ तस्थौ -तस्थतुः - तस्थुः । तस्थिथ, तस्थाथ-तस्थथुः-तस्थ । तस्थौ-तस्थिव-तस्थिम ।] [73]

उरुः (great) कीर्तिः यस्य सः — उरुकीर्तिः, महायशाः । कुलप्रदीपः= the bright lamp or illuminator of his race; he who made his race illustrious. दिलीपः नृपतिः तस्य (ककुत्स्थस्य) कुले जातः किल । यः refers to Dilīpa. शक्रस्य (शक्रकर्तृका) अभ्यसूया, तस्याः विनिवृत्तये — to avoid the deep jealousy on the part of Indra. एकेन ऊनाः शतं क्रतवः येन सः, एकोनशतक्रतुः; तस्य भावः, तस्मिन् — एकोनशतक्रतुत्वे । See Canto III stanza 38. As Indra is generally jealous of any one who completes a hundred sacrifices which would entitle him to the position of Indra, Dilīpa did not even think of performing the 100th sacrifice. He performed only ninety-nine and stopped at that magnanimously, so that Indra may continue to be friendly with him. अतिष्ठत् is 3rd singular of स्था (1st conj. Parasmai) in the Imperfect [अतिष्ठत्-अतिष्ठताम्-अतिष्ठन्। अतिष्ठः-अतिष्ठतम्- अतिष्ठत । अतिष्ठम्-अतिष्ठाव-अतिष्ठाम ।] [74]

यस्मिन् (दिलीपे) मह्ीं शासति सति — while that Dilīpa was reigning over the earth. (Locative absolute — सति सप्तमी — construction). विहरति अत्र इति विहारः, क्रीडास्थानम् । अर्धश्चासौ पन्था

च अर्धपथः, a part of the distance. (Note that the word पथिन् becomes पथ at the end of a compound). विहारस्य अर्धपथे — विहारार्धपथे । वाणिनी — a drunken or intoxicated woman; a wanton girl. विहार — a pleasure ground or rendezvous. आहरणाय — आहर्तुम् ; to take away. Some commentators read this word as आभरणाय in the sense of आभरणं ग्रहीतुम् । Construe — वातः अपि वाणिनीनाम् अंशुकानि न अस्रंसयत् ; (तानि) आहरणाय कः हस्तं लम्बयेत् ? अस्रंसयत् is 3rd singular of the Causative of स्रंस् (1st conj. Ātmane) in the Imperfect tense [अस्रंसयत्-अस्रंसयताम्- अस्रंसयन् । अस्रंसयः- अस्रंसयतम्- अस्रंसयत । अस्रंसयम्-अस्रंसयाव-अस्रंसयाम ।] लंबयेत् is 3rd singular of the Causative of लम्ब् (1st conj. Ātmane) in the Potential (विधिलिङ्) [लम्बयेत्- लम्बयेताम् - लम्बयेयुः । लम्बयेः - लम्बयेतम् - लम्बयेत । लम्बयेयम्-लम्बयेव-लम्बयेम ।] [75]

तस्य पुत्रः — the son of that Dilīpa. प्रशास्ति — rules over. तस्य पदं — the dominion of that Dilīpa. The word तस्य obviously applies to both पुत्रः and पदम् । महाक्रतोः विश्वजितः — the sacrifice called vis'vajit is one which could be performed by a सार्वभौम who had conquered the entire world by marching in all the four directions. Raghu was the only emperor who had, through such a *dig-vijaya*, gained eligibility to perform the Vis'vajit sacrifice. It is rightly called a महाक्रतु — a *great* sacrifice. प्रयोक्ता = अनुष्ठाता; one who performs. चतसृभ्यः दिग्भ्यः आवर्जिता (=आहृता) संभृता (=सम्यक् वर्धिता) च — चतुर्दिगावर्जितसंभृता, ताम् ; applies to विभूतिम् — wealth, संपदम् । मृत्पात्रम् (=earthern pot) एव शेषः यस्याः ताम् — मृत्पात्रशेषाम् । अकरोत् is 3rd singular of कृ (8th conj. Ātmane, Parasmai) in the Imperfect past tense. Parasmai forms — [अकरोत् -

अकुरुताम्-अकुर्वन्। अकरोः - अकुरुतम् - अकुरुत। अकरवम् - अकुर्व-अकुर्म ।] [76]

यशः (neuter gender)—fame. आरूढं, वितीर्णं, प्रविष्टं, गतं are past participle forms (used as verbs) agreeing with their subject यशः। भुजङ्गमानां वसतिं=पाताललोकम्। ऊर्ध्वम्= स्वर्गादिकम्। अनुबध्नाति इति अनुबन्धि—continuous, as Raghu is even now the ruler. Mallinātha says कालत्रयव्यापकं च। इयत्तया—कालतः देशतो वा केनचित् मानेन। इदं परिमाणम् अस्य—इयत्; तस्य भावः — इयत्ता; तया। परिच्छेत्तुं=परिमातुम्। न अलम्=न शक्यम्। [77]

त्रिविष्टपस्य=स्वर्गस्य। The lord of Svarga is Indra. Jayanta is Indra's son. Just as Jayanta is born of Indra, Aja is born of Raghu. The comparison here is between Raghu and Indra, as also between Aja and Jayanta. अनुजातः — तस्मात् जातः। तज्जातोऽपि तदनुजातो भवति जन्यजनकयोरानन्तर्यात्। दम्यः — शिक्षणीयावस्थः, one who is yet in the state of training. धुरं— yoke (object). धुर्येण — able to bear the yoke; experienced; applies to पित्रा। सदृशं—तुल्यं यथा तथा। 'यथा कश्चित् वत्सतरोऽपि धुर्येण महोक्षेण समं वहति इति उपमालङ्कारो ध्वन्यते'— Mallinātha. बिभर्ति is 3rd singular of भृ (3rd conj. A. P.) in the Present tense. Parasmai forms— [बिभर्ति-बिभृतः-बिभ्रति। बिभर्षि-बिभृथः-बिभृथ। बिभर्मि-बिभृवः-बिभृमः।] [78]

कान्त्या=लावण्येन। नवेन वयसा=यौवनेन। विनयः प्रधानं येषां तैः— विनयप्रधानैः applies to तैः तैः गुणैः। तैः तैः—various or diverse. आत्मनः तुल्यं = स्वानुरूपं; note that तुल्यं governs either the genitive or Instrumental of the word denoting the person or thing with whom equality is spoken of. वृणीष्व is 2nd singular of वृ (9th conj. A.P.) in the Imperative [वृणीताम्-वृणाताम्-वृणताम्। वृणीष्व-वृणाथाम्-वृणीध्वम्। वृणै-वृणावहै-वृणामहै।] रत्नम्—

gem. Indumatī is spoken of as a gem and Aja as gold, काञ्चन। समागच्छतु—The root गम् takes Ātmanepadi terminations when immediately preceded by सम्। In this case as आ intervenes between सम् and गम्, it does not. The figure of speech here is प्रतिवस्तूपमा। समागच्छतु is 3rd singular of सम्+आ+गम् (1st conj. Parasmai) in the Imperative [सम्+आ गच्छतु-गच्छताम्-गच्छन्तु। गच्छ-गच्छतम्-गच्छत। गच्छानि-गच्छाव-गच्छाम।] [79]

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ततः सुनन्दावचनावसाने लज्जां तनूकृत्य[1] नरेन्द्रकन्या।

दृष्ट्या प्रसादामलया कुमारं प्रत्यग्रहीत्संवरणस्रजेव।

1. मृदूकृत्य

Then, at the conclusion of Sunandā's address, the princess, lessening her bashfulness, accepted that prince with (the casting of) a glance bright with joy, as if with the marriage-garland.

ತತಃ=ಬಳಿಕ **ಸುನಂದಾವಚನ+ಅವಸಾನೇ**=ಸುನಂದೆಯ ಮಾತು ಮುಗಿದಮೇಲೆ **ನರೇಂದ್ರಕನ್ಯಾ**=ರಾಜಪುತ್ರಿ ಇಂದುಮತಿಯು **ಲಜ್ಜಾಂ**=ಲಜ್ಜೆಯನ್ನು **ತನೂಕೃತ್ಯ**=ಕಮ್ಮಿಮಾಡಿಕೊಂಡು **ಪ್ರಸಾದ+ಅಮಲಯಾ**=ಪ್ರಸನ್ನತೆಯಿಂದ ಶುದ್ಧವಾದ **ದೃಷ್ಟ್ಯಾ**=ನೋಟದಿಂದ **ಸಂವರಣ-ಸ್ರಜಾ ಇವ**=ವರಮಾಲಿಕೆಯಿಂದಲೋ ಎಂಬಂತೆ **ಕುಮಾರಂ**=ಅಜಕುಮಾರನನ್ನು **ಪ್ರತ್ಯಗ್ರಹೀತ್**=ಸ್ವೀಕರಿಸಿದಳು. (ಅಂದರೆ, ಅವನನ್ನು ಅನುರಾಗಪೂರ್ವಕವಾಗಿ ಚೆನ್ನಾಗಿ ನೋಡಿದಳು).

After Sunandā had spoken very highly of Aja, Indumati made up her mind to select Aja and none else as her husband But her maidenly bashfulness came in the way of her openly expressing her mind to Sunandā. The princess, got over that bashfulness to some extent and made bold to cast a loving glance at Aja. Her look itself

was like the svayamvara garland cast around the neck of Aja and declared that she had accepted him as her husband.

सुनन्दायाः वचनं; तस्य अवसाने—सुनन्दावचनावसाने, at the conclusion of the words of Sunandā. न तनुः — अतनुः; अतनुं तनुं कृत्वा—तनूकृत्य । This is called a च्वि compound. प्रसादेन अमला, तया—प्रसादामलया । प्रसाद here means mental satisfaction in the case of Indumatī's दृष्टि and 'by blossoming' in the case of स्रजा । There is a pun even on the word अमल—1) bright in the case of the glance 2) white in the case of the garland. संवरणस्रक् is the garland which is put on the neck of the bridegroom, indicating thereby that he is chosen by the bride at the svayamvara. स्रक्—garland. संवरण—selecting or choosing. The glance of Indumatī is spoken of as the संवरणस्रक् । प्रत्यग्रहीत्—स्वीचकार; accepted; 3rd singular of प्रति+ग्रह् (4th conj.) in the Aorist [अग्रहीत्-अग्रहीष्टाम्-अग्रहीषुः । अग्रहीः-अग्रहीष्टम्-अग्रहीष्ट । अग्रहीषम्-अग्रहीष्व-अग्रहीष्म ।]

81

सा यूनि तस्मिन्नभिलाषबन्धं शशाक शालीनतया न वक्तुम् ।
रोमाञ्चलक्ष्येण स गात्रयष्टिं भित्त्वा निराक्रामदरालकेश्याः ॥

She through her bashfulness, was not able to speak out the bond of (her) love for that young prince; but that bond of love of that curly-haired lady, piercing through her slender frame, manifest itself under the guise of (her) horripilation.

ಸಾ=ಆ ರಾಜಕುಮಾರಿಯು ಯೂನಿ=ಯುವಕನಾದ ತಸ್ಮಿನ್=ಆ ಅಜನಲ್ಲಿ ಅಭಿಲಾಷಬಂಧಂ=(ತನಗುಂಟಾಗಿರುವ) ಅಭಿಲಾಷೆಯ (ಅಂದರೆ ಅನುರಾಗದ) ಬಂಧವನ್ನು ಶಾಲೀನತಯಾ = ನಾಚಿಕೆಯ ಕಾರಣದಿಂದ ವಕ್ತುಂ=(ಬಾಯಿಬಿಟ್ಟು) ಹೇಳಲು ನ ಶಶಾಕ=ತಕ್ಕುಳಾಗಲಿಲ್ಲ. (ಆದರೂ ಕೂಡ) ಅರಾಲಕೇಶ್ಯಾಃ=ಗುಂಗುರು ಕೂದಲುಗಳುಳ್ಳ ಆ ಇಂದುಮತಿಯ ಸಃ= ಆ ಅಭಿಲಾಷಬಂಧವು ರೋಮಾಂಚಲಕ್ಷ್ಯೇಣ = ರೋಮಾಂಚನದ ರೂಪದಿಂದ ಗಾತ್ರಯಷ್ಟಿಂ=ಅವಳ ತೆಳುವಾದ ಶರೀರವನ್ನು ಭಿತ್ವಾ=ಭೇದಿಸಿಕೊಂಡು ನಿರಾಕ್ರಾಮತ್=ಹೊರಬಂದಿತು.

There was already a bond of love developed between Indumati and Aja. She was unable to declare the same openly on account of her bashfulness. Yet, at that time when she cast a glance at him, there was a thrill all over her body. The visible horripilation she was having appeared to be her internal love for Aja emerging out of her body in that form.

यूनि is locative singular of युवन्—young man. अभिलाषबन्धम्=अनुरागग्रन्थिम्, bond of love (object). वक्तुम् is the infinitive form of वच् । न शशाक—was not able. शशाक is 3rd singular of शक् (5th conj. Parasmai) in the Perfect tense [शशाक-शेकतुः-शेकुः । शेकिथ, शशक्थ-शेकथुः - शेक । शशाक, शशक-शेकिव-शेकिम ।] शालीनतया — through bashfulness. रोमाञ्च—horripilation; hair standing on end. लक्ष्येण=व्याजेन, under the guise of. अरालकेशी is a lady having curly hair. सः refers to अभिलाषबन्धः । रोमाञ्चलक्ष्येण—पुलकव्याजेन । गात्रयष्टिं—the slender body. भित्वा is an indeclinable past participle of भिद्— to break. निराक्रामत् is 3rd singular of निर् + आ + क्रम् (1st conj. Parasmai) in the Imperfect [अक्रामत् - अक्रामताम् - अक्रामन् । अक्रामः-अक्रामतम्-अक्रामत । अक्रामम्-अक्रामाव-अक्रामाम ।]

82

तथागतायां परिहासपूर्वं सख्यां सखी वेत्रभृदाबभाषे ।
आर्ये व्रजामोऽन्यत इत्यथैनां वधूरसूयाकुटिलं ददर्श ॥

While her friend was in that state, her companion, the cane-staff-bearer (Sunandā) said in

jest—'Noble lady, let us go to another'. Thereupon, the bride stared at her with a frown of displeasure.

ಸಖ್ಯಾಂ=ಸಖಿಯಾದ ಇಂದುಮತಿಯು **ತಥಾಗತಾಯಾಂ**=ಈ ರೀತಿಯ ಸ್ಥಿತಿಯಲ್ಲಿರಲಾಗಿ **ವೇತ್ರಭೃತ್**=ವೇತ್ರ ಧಾರಿಣಿಯಾದ **ಸಖೀ**=ಸಹಚರಿಯಾದ ಸುನಂದೆಯು **ಆರ್ಯೇ**=ಪೂಜ್ಯಳೆ! **ಅನ್ಯತಃ**=ಮತ್ತೊಬ್ಬನ ಕಡೆಗೆ **ವ್ರಜಾಮಃ**=ಹೋಗೋಣವೇ? **ಇತಿ**=ಎಂದು **ಪರಿಹಾಸಪೂರ್ವಂ**=ಹಾಸ್ಯಪೂರ್ವಕವಾಗಿ **ಆಬಭಾಷೇ**=ಕೇಳಿದಳು. **ಅಥ**=ಆಗ **ವಧೂಃ**=ಮದುವಣಗಿತ್ತಿಯಾದ ಇಂದುಮತಿಯು **ಏನಾಂ**=ಈ ಸುನಂದೆಯನ್ನು **ಅಸೂಯಾಕುಟಿಲಂ**=ಅಸಮಾಧಾನದಿಂದ ಕುಟಿಲವಾಗಿ **ದದರ್ಶ**=ನೋಡಿದಳು.

Sunandā, the shrewd maid noticed the change in Indumatī. She could easily see that she was attracted by the personality of Aja and that feelings of love for him had arisen in her. Yet, in sheer jest, she said to her—'Lady, shall we proceed to the next king?' At this, Indumati stared at her with a frown of displeasure. This indicated that she was not eager to meet the other kings.

सख्यां (इन्दुमत्यां) तथागतायाम् (Locative absolute construction) — while her friend Indumatī was in that plight. वेत्रभृत्=the cane-staff-bearer. सखी=who was Indumatī's true friend. The word सखी used in the cases of both Indumatī and the maid is to emphasise their mutual friendship. परिहासपूर्वं — in jest. This also shows that Sunandā was much more than a maid,—a close friend,—to Indumatī. आबभाषे is 3rd singular of आ+भाष् (1st conj. Ātmane) in the Perfect tense. See stanza 53. व्रजामः is 1st plural of व्रज् (1st conj. Parasmai) in the Present tense [व्रजति-व्रजतः-व्रजन्ति। व्रजसि-व्रजथः-व्रजथ। व्रजामि-व्रजावः-व्रजामः।] अन्यतः—अन्यं प्रति। असूयया (=रोषेण) कुटिलं—असूयाकुटिलम्। वधूः एनां ददर्श is in the Active voice. बध्वा एषा ददृशे is in the Passive voice. ददर्श is 3rd

singular of दृश् (1st conjugation Parasmai in the Perfect tense [ददर्श-ददृशतुः-ददृशुः। ददर्शिथ, दद्रष्ठ-ददृशथुः-ददृश। ददर्श-ददृशिव-ददृशिम।]

83

सा चूर्णगौरं रघुनन्दनस्य धात्रीकराभ्यां करभोपमोरूः।
आसञ्जयामास यथाप्रदेशं कण्ठे गुणं मूर्तमिवानुरागम्॥

Then, she, endowed with thighs comparable to the trunk of an elephant, caused the bridal garland, which was red with auspicious powder and looked as it were the very embodiment of her love, to be put at the proper place round the neck of Raghu's son by the hands of her nurse.

ಕರಭ+ಉಪಮ-ಊರೂಃ=ಮುಂಗೈಯನ್ನು ಹೋಲುತ್ತಿದ್ದ (ಅಂದರೆ ಸುಂದರವಾದ) ತೊಡೆಗಳುಳ್ಳ **ಸಾ**=ಆ ರಾಜಕುಮಾರಿಯು **ಚೂರ್ಣಗೌರಂ**=ಮಂಗಳ ಚೂರ್ಣದಿಂದ ಗೌರವರ್ಣವಾಗಿದ್ದ **ಗುಣಂ**=ವರಮಾಲೆಯನ್ನು **ಮೂರ್ತಂ**=ಮೂರ್ತಿಮತ್ತಾದ **ಅನುರಾಗಂ** **ಇವ**=ಅನುರಾಗವನ್ನೋ ಎಂಬಂತೆ **ಧಾತ್ರೀಕರಾಭ್ಯಾಂ**=ಧಾತ್ರಿ(ಯಾದ ಸುನಂದೆ)ಯ ಕೈಗಳಿಂದ **ರಘುನಂದನಸ್ಯ**=ರಘುಪುತ್ರನಾದ ಅಜನ **ಕಂಠೇ**=ಕೊರಳಿನಲ್ಲಿ **ಆಸಂಜಯಾಮಾಸ**=ಹಾಕಿಸಿದಳು.

Then Indumati asked her nurse to put around Aja's neck the svayamvara garland (of flowers) which was yellowish red with the auspicious saffron or turmeric powder sprayed over it. The garland seemed to be the very embodiment of her love for Aja. She did not put the garland around his neck personally as it was not customary. In the subsequent marriage celebration, of course, she would do so as a part of the function.

करभः—करप्रदेशविशेषः। 'मणिबन्धात् आकनिष्ठं करस्य करभो बहिः'—Amara. करभः उपमा ययोः तौ ऊरू यस्याः सा—करभोपमोरूः।

सा—that princess. चूर्णगौरं — reddish yellow with the auspicious powders of saffron or turmeric. Construe—सा धात्रीकराभ्यां रघुनन्दनस्य कण्ठे चूर्णगौरं गुणम् आसञ्जयामास । धात्री — the nurse of Indumatī, not Sunandā who is spoken of earlier as her friend and door-keeper. Indumatī caused the garland (गुणं) to be put round the neck of Aja, according to the prevailing practice. She did not put it herself. The गुण (garland) was मूर्तम् अनुरागम् इव; her love as if in a perceivable form. मूर्तं=मूर्तिमन्तम् । आसञ्जयामास is 3rd singular of the Causative of आ+सञ्ज् (1st conj. Parasmai) in the Perfect tense [आ + सञ्जयामास – ०मासतुः – ०मासुः । ०मासिथ – ०मासथुः– ०मास । ०मास-०मासिव-०मासिम ।]

84

तया स्रजा मङ्गलपुष्पमय्या विशालवक्षःस्थललम्बया सः ।
अमंस्त कण्ठार्पितबाहुपाशां विदर्भराजावरजां वरेण्यः ॥

With that garland made of auspicious flowers and hanging over his broad chest, that worthy prince felt that the younger sister of the lord of the Vidarbhas had (actually) thrown the cords of her arms round his neck.

ವರೇಣ್ಯಃ=ವರಣೀಯನಾದ ಸಃ=ಆ ಅಜನು ಮಂಗಲಪುಷ್ಪಮಯ್ಯಾ=ಮಧೂಕ ಮುಂತಾದ ಮಂಗಳಕರಗಳಾದ ಪುಷ್ಪಗಳಿಂದಾಗಿದ್ದ ವಿಶಾಲ-ವಕ್ಷಃಸ್ಥಲ-ಲಂಬಯಾ=(ತನ್ನ) ವಿಶಾಲವಾದ ವಕ್ಷಃಸ್ಥಲದಮೇಲೆ ಉದ್ದವಾಗಿ ತೂಗಾಡುತ್ತಿದ್ದ ತಯಾ=ಆ ಸ್ರಜಾ=ಮಾಲೆಯಿಂದ ವಿದರ್ಭರಾಜ + ಅವರಜಾಂ = ವಿದರ್ಭರಾಜನ ತಂಗಿಯಾದ ಇಂದುಮತಿಯನ್ನು ಕಂಠ+ಅರ್ಪಿತ-ಬಾಹುಪಾಶಾಂ=(ತನ್ನ) ಕೊರಳಿಗೆ ಅರ್ಪಿಸಿದ ಬಾಹುಪಾಶವುಳ್ಳವಳನ್ನಾಗಿ (ಅಂದರೆ ತನ್ನನ್ನು ಗಾಢವಾಗಿ ಆಲಿಂಗಿಸಿದಂತೆ) ಅಮಂಸ್ತ=ಭಾವಿಸಿಕೊಂಡನು.

Aja's joy was unbounded when the garland was put around his neck. The garland was made of various auspicious flowers. It was long and hanging over his broad chest. With that garland around his neck, he, as a worthy bridegroom, felt as if Indumati had put personally her long arms around his neck in an embrace.

वरेण्यः=वरणीयः, उत्कृष्टः । मङ्गलाय पुष्पाणि=मङ्गलपुष्पाणि; तेषां विकारः =मङ्गलपुष्पमयी *(fem.)*, तया=मङ्गलपुष्पमय्या agreeing with स्रजा। The Madhūka and such other auspicious flowers are usually wreathed into a garland for such occasions as the marriage. प्रशस्तं वक्षः — वक्षःस्थलं; विशालं च तत् वक्षःस्थलं च — विशालवक्षःस्थलं; तस्मिन् लम्बया—विशालवक्षःस्थललम्बया agreeing with स्रजा। As वक्षःस्थल itself means broad chest, विशाल in the compound is perhaps unnecessary. कण्ठार्पितौ बाहू एव पाशौ यया ताम् — कण्ठार्पितबाहुपाशाम् agreeing with विदर्भराजावरजां; see stanza 58 above. अमंस्त is 3rd singular of मन् (4th conj. Ātmane) in the Aorist tense. [अमंस्त– अमंसाताम्– अमंसत । अमंस्थाः – अमंसाथाम्–अमंध्वम् । अमंसि -अमंस्वहि–अमंस्महि ।]

85

शशिनमुपगतेयं कौमुदी मेघमुक्तं
जलनिधिमनुरूपं जह्नुकन्यावतीर्णा ।
इति समगुणयोगप्रीतयस्तत्र पौराः
श्रवणकटु नृपाणामेकवाक्यं विवव्रुः ॥

"Here is moon-light united with the moon freed from clouds; here is the Gaṅgā (Jahnu's daughter) descended to the sea worthy of her" — with these words, the citizens pleased with the union of like qualities gave forth a unanimous

utterance which was harsh to the ears of the (other) kings there.

ತತ್ರ=ಆ ಸ್ವಯಂವರದಲ್ಲಿ ಸಮಗುಣಯೋಗ-ಪ್ರೀತಯಃ=ಸಮಾನವಾದ ಗುಣಗಳುಳ್ಳ ಇಂದುಮತೀ ಅಜರ ಒಟ್ಟುಗೂಡುವಿಕೆಯಿಂದ ಸಂತುಷ್ಟರಾದ ಪೌರಾಃ=ನಾಗರಿಕರು ಇಯಂ=ಈ (ಅಜನನ್ನು ಕೂಡಿದ) ಇಂದುಮತಿಯು ಮೇಘಮುಕ್ತಂ=ಮೋಡಗಳಿಂದ ಬಿಡಲ್ಪಟ್ಟ ಶಶಿನಂ=(ಶರತ್ಕಾಲದ) ಚಂದ್ರನನ್ನು ಉಪಗತಾ=ಕೂಡಿದ ಕೌಮುದೀ ಇತಿ=ಬೆಳದಿಂಗಳೆಂದೂ ಅನುರೂಪಂ=ತನಗೆ ಸದೃಶವಾದ ಜಲನಿಧಿಂ=ಸಮುದ್ರವನ್ನು ಅವತೀರ್ಣಾ=ಪ್ರವೇಶಿಸಿದ ಜಹ್ನುಕನ್ಯಾ ಇತಿ=ಗಂಗೆಯೆಂದೂ ನೃಪಾಣಾಂ=(ಇತರ) ರಾಜರಿಗೆ ಶ್ರವಣಕಟು=ಕಿವಿಗಳಿಗೆ ಪರುಷವಾದ ಏಕವಾಕ್ಯಂ=ಒಂದೇ ಅಭಿಪ್ರಾಯದ ಮಾತನ್ನು ವಿವವ್ರುಃ=ಪ್ರಕಟಪಡಿಸಿದರು.

The citizens assembled there to witness the svayamvara approved of Indumati's choice in one voice. They said that Indumati's marriage with Aja was like the moonlight restored to the moon freed from clouds and like the Gaṅgā river flowing into the sea worthy of it. This open declaration of the delighted citizens was, however, harsh to the ears of the disappointed kings who were still there as silent witnesses of all that.

तत्र—स्वयंवरे। समगुणयोः (इन्दुमतीरघुनन्दनयोः) योगेन प्रीतिः येषां ते—समगुणयोगप्रीतयः agreeing with पौराः। एकम् (अविसंवादि) वाक्यम्—एकवाक्यम्। नृपाणां refers to the disappointed princes. श्रवणयोः कटु—श्रवणकटु, harsh to the ears. कटु=परुषम्। इयम्—अजसंगता इन्दुमती। मेघमुक्तं शशिनम् उपगता कौमुदी— Indumatī united with Aja is identified with the moon-light come up to the moon freed of clouds. Similarly in इयं जह्नुकन्या etc. also, Indumatī is identified with the river Gaṅgā descended to the sea. जह्नुकन्या=The river Gaṅgā, daughter of an ancient king Jahnu. "The river Ganges, when brought down from heaven by the austerities of Bhagīratha, was forced to flow over earth to follow him to the lower regions. In its course it inundated the sacrificial ground of king Jahnu, who being angry drank up its waters. But the gods and sages, and particularly Bhagīratha, appeased his anger, and he consented to discharge those waters from his ears. The river is therefore regarded as his daughter, and is styled जाह्नवी, जह्नुतनया, जह्नुकन्या etc."—Apte. विवव्रुः is 3rd plural of वि+वृ (5th, 9th conj. Ubhayapadi) in the Perfect tense [वि+ववार – वव्रतुः – वव्रुः। ववरिथ–वव्रथुः–वव्र। ववार–ववृव–ववृम।] Metre—Mālinī.

86

प्रमुदितवरपक्षमेकतस्तत्क्षितिपतिमण्डलमन्यतो वितानम्।
उषसि सर इव प्रफुल्लपद्मं कुमुदवनप्रतिपन्ननिद्रमासीत्॥

That place (Svayamvara hall), having on one side the delighted party of the bridegroom and in the other a sad group of (the disappointed) kings, was like a lake, at day-break, having full-blown lotuses on one side and a bed of night-lotuses gone to sleep on the other.

ಏಕತಃ=ಒಂದುಕಡೆ ಪ್ರಮುದಿತವರಪಕ್ಷಂ=ಸಂತೋಷಗೊಂಡ ವರನ ಕಡೆಯುವರುಳ್ಳ ಅನ್ಯತಃ=ಮತ್ತೊಂದುಕಡೆ ವಿತಾನಂ=(ಆಶಾಭಂಗದಿಂದ) ಶೂನ್ಯಮನಸ್ಸಿನ ಕ್ಷಿತಿಪತಿಮಂಡಲಂ = ರಾಜಮಂಡಲವುಳ್ಳ ತತ್ = ಆ ಸ್ವಯಂವರಸ್ಥಾನವು ಉಷಸಿ=ಬೆಳಗಿನ ಝಾವದಲ್ಲಿ ಪ್ರಫುಲ್ಲ-ಪದ್ಮಂ=(ಒಂದುಕಡೆ) ಅರಳಿದ ಕಮಲಗಳುಳ್ಳುದಾಗಿಯೂ (ಮತ್ತು ಮತ್ತೊಂದುಕಡೆ) ಕುಮುದವನ-ಪ್ರತಿಪನ್ನ-ನಿದ್ರಂ=ಕನ್ನೈದಿಲೆಗಳು ಕೈಗೊಂಡ ನಿದ್ದೆಯುಳ್ಳುದಾಗಿಯೂ ಇರುವ ಸರಃ ಇವ=ಸರೋವರದಂತೆ ಆಸೀತ್=ಇದ್ದಿತು.

The retinue of the bridegroom Aja was gay, while the group of the disappointed kings in that very hall was sad. The poet compares the Svayamvara hall to a lake at day-

break, when on one side of the lake there is the bed of the bright day-lotuses blossoming and on the other side is that of the closed night lillies.

तत्—तत् स्वयंवरस्थानं, the hall where the Svayamvara was held. प्रमुदितः (gay) वरस्य पक्षः (party of the bridegroom) यस्य तत् — प्रमुदितवरपक्षम् । एकतः—on one side; अन्यतः=on the other side; the तसिल् (तस्) प्रत्यय gives एक and अन्य their locative sense. वितानं=शून्यं (according to Mallinātha) i.e., blank with dejection. 'क्रतुविस्तारयोरस्त्री वितानं त्रिषु तुच्छके'—Amara. According to this, वितानं is तुच्छं; joyless; agrees with क्षितिपतिमण्डलम्= the group of disappointed princes. सरः —lake, neuter gender, corresponding to ०मण्डलम् । प्रफुल्लपद्मं corresponds to प्रमुदितवरपक्षम् and कुमुदवनप्रतिपन्ननिद्रं to वितानम् । आसीत्— see stanza 4. Metre—पुष्पिताग्रा ॥

इति श्रीकालिदासकृते रघुवंशे महाकाव्ये स्वयंवरवर्णनो नाम षष्ठस्सर्गः



